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Giuseppe Verdi

IL TROVATORE

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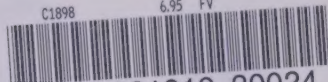
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# 2

# IL TROVATORE

(THE TROUBADOUR)

An Opera in Four Acts

Music by

## GIUSEPPE VERDI

Libretto by

S. CAMMARANO

The English Version by

NATALIA MACFARREN

With an Essay on the  
History of the Opera by

E. IRENÆUS STEVENSON



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**G. SCHIRMER** *New York/London*

~~Music Department  
Humanities Division  
Florissant Valley Community College~~

**WITHDRAWN**

# IL TROVATORE.

An Opera in Four Acts.

FIRST PERFORMANCE, JAN. 19, 1853, ROME, TEATRO APOLLO. SUCCESSIVE PRODUCTIONS LATER, INCLUDING PARIS, DEC. 23, 1854, THÉÂTRE DES ITALIENS, IN ITALIAN, AND JAN. 12, 1857, IN FRENCH, AT THE OPÉRA; MAY 17, 1855, LONDON, COVENT GARDEN; AND APRIL 30, 1855, NEW YORK, AT THE (FIRST) "ACADEMY OF MUSIC."

## Characters of the Opera,

With the Original Cast as Presented at the First Performance.

LEONORA, a noble lady of the Court of a Princess of Arragon . . . . .	Soprano . .	PENCO
AZUCENA, a wandering Biscayan Gypsy . . . . .	Mezzo-Soprano	GOGGI
INEZ, attendant of Leonora . . . . .	Soprano . .	QUADRI
MANRICO, a young chieftain under the Prince of Biscay, of mysterious birth, and in reality a brother of Count di Luna . . . . .	Tenor . .	BOUCARDÉ
THE COUNT DI LUNA, a powerful young noble of the Prince of Arragon . . . . .	Baritone . .	GUICCIARDI
FERRANDO, a captain of the guard and under di Luna	Deep Bass .	BALDERI
RUIZ, a soldier in Manrico's service. . . . .	2d Tenor . .	BAZZOTI
AN OLD GYPSY . . . . .	2d Baritone .	—

Also, a Messenger, a Jailer, Soldiers, Nuns, Gypsies, Attendants, etc.

The scenes are alternately in the provinces of Arragon and Biscay, in Northern Spain, during a border-war. The time is the Fifteenth Century.

The story and text are arranged by Salvatore Cammarano from "El Trovador," a Spanish drama by Antonio Garcia Gutierrez de la Vega.

## Il Trovatore.

Nearly half a century has sped since Verdi's twelfth opera was first sung of a certain winter evening in Rome; starting out with an explosive local success and entering directly after it on a career of such universal and obstinate popular favor, that even to-day (with many excellent reasons for surprise among persons not too friendly to the old opera) it is hard to name another distinctively Italian work holding the stage as long and firmly. New currents of music swirl up; but "Il Trovatore" never lies bound in shallows. Purer theories of opera take shape, and they are demonstrated by vastly finer works; but the Troubadour of Aliaferia still sings his serenade and last *addio*. The lustrous star of Wagnerism rises, and composers see a great light and a revolution in opera is partially confirmed. Along with it, especially, do high critics, and special policemen of opera, lay down such deep laws

and intolerant arguments against "the 'Trovatore' kind" of Italianism in lyric drama, and do so rebuke Bellini, Donizetti and Verdi, that to relish these is to behave as if one had not outgrown his suckling in a creed outworn; while to defend their pages meets usually with the gentle smile of superciliousness. Italian opera is sifted like wheat, and a great deal of it proves more or less chaff, good for nothing but the winds of oblivion. A new school of it does notable things. Verdi himself, growing old with an amazing advance in his genius, leaves the "Trovatore" so far behind him in the eloquence and art of his "Aida," "Otello," and the consummate "Falstaff," that it seems as if we should compliment him by forgetting the less perfect conceptions of opera embodied in his "second period" of creativeness. But what of it all? In spite of the Nibelungen Tetralogy and "Tristan," in spite of a new Verdi and a Neo-Italian intellectuality in opera-making, in spite of critics and schoolmasters, this forty-six-years-old opera goes on and on in perennial favor. It is not too much to say, now, that "Il Trovatore" yet represents the sum and substance of "Italian opera" to a countless public that have not heard "Don Giovanni" or "Le Nozze di Figaro," or "Il Barbiere di Siviglia," and never will hear them; people to whom the names of newer lights, from Ponchielli to Puccini, are of no meaning. I suspect that it will survive in activity until the whole structure of Italian opera shall have become a crumbled ruin for owls and ivy, and for the triumphant picnics of certain specially solemn Wagnerites.

There is a current belief among opera-goers, and even among opera-critics, that no study can make the plot of "Il Trovatore" into a coherent, intelligible drama! Let us see about this; always confessing that the original Spanish play (extremely popular once on a time) is indeed an involved and hysterical composition, and that Cammarano, in making it into a libretto, added several shades to its obscurities. Furthermore, Cammarano wrote his libretto, not in choice Italian, but in a pompous, flowery diction, real "libretto-Italian, such as was the mode. To make matters worse, "Il Trovatore" has invariably been translated into English with queer blunders and infelicities.

The curtain rises on the first act, entitled "The Duel." We see the porch of "the palace of Aliaferia, in Arragon," at midnight. *Ferrando*, a talkative captain of the princely guard, and in the service of the young *Count di Luna*, is gossiping with the other soldiery. He tells them not only that the *Count di Luna* is in love with the Lady *Leonora* and devoured with jealousy of a mysterious Troubadour, whom the gentlewoman prefers, but that the *Count di Luna* and himself, *Ferrando*, are always looking out for a certain Gypsy-woman who, some twenty-five years ago, committed a cruel crime against the di Luna family. The woman's mother having been burned as a witch by order of the old Count di Luna, this daughter either burned or else kidnapped Garzia di Luna, the younger son of the house. Some are sure that she threw the boy into the flames. Others do not accept this worst cruelty, and believe that the child was spared, and has become a Gypsy rover. But, in any case, nothing has ever been seen of the heroine of the tragedy, or of her victim. *Ferrando* well recalls her—will recognize her savage countenance anywhere. Midnight strikes; *Ferrando* ends his dark tale; and shivering with their superstitious dread of Gypsies and family misfortunes, the troop march into the palace for night-

duty. Meantime (Scene Second), the lovely *Leonora*, attended by *Inez*, has stolen out of the palace to a secluded corner of its gardens, hoping to meet her lover, *Manrico of Urgel*. He endangers his liberty and life by visiting the palace of the Arragonese prince; but he dares so to do, disguised and at night. *Leonora* describes (likely for the hundredth time) to *Inez* the romantic circumstances of her meeting *Manrico*; and *Inez*, while suitably sympathetic, declares plainly that she fears no good will come of the affair. The two ladies retire to the palace—*Leonora* disappointed. Scarcely have they gone, than the *Count di Luna* and *Manrico of Urgel*, by different avenues, reach the spot almost simultaneously. *Leonora's* return, and her embracing in the darkness the wrong rival—the Troubadour's unlucky suspicions of the lady—the swooning of *Leonora* in her surprise and alarm at the situation—the two men leaving her, to cross their swords in mortal combat in the gloomy garden—these events all are hurried, and close the opera's first act stormily.

A Biscayan Gypsy settlement, several months later than the duel above mentioned, is the scene of the second act, entitled "The Gypsy." *Manrico* overcame the *Count di Luna* in the duel, and spared his rival's life. But since then there has been new warfare between Arragon and Biscay, and the valiant Troubadour has been severely wounded in a battle at Pelila. A frequent retreat for him seems to be this particular haunt of a tribe of Gypsies, chiefly because here lives the woman that he has always supposed to be his mother. The beldame is named *Azucena*, a wild and hideous creature, early aged (like most women of her race), and now shattered in her wits. Nevertheless, *Azucena* is all tenderness, sacrifice and care where *Manrico* is concerned. Sitting together this evening by the fire, *Azucena* presently sings a fierce ballad describing a dreadful act—a woman's execution by fire, with a surging crowd looking at her torment. She is living over again her mother's fate, at the hands of the old Count di Luna. *Manrico* catches the savage words she adds—"Avenge me! Avenge me!"—her mother's last charge; and presently, when *Azucena* and he are left alone, the Gypsy utters such excitable and ominous phrases that *Manrico* suspects all at once that he is not this wild creature's son, but a member of the di Luna line! This, of course, is the fact. But *Azucena* hastily puts away this idea; the Troubadour must not know the truth yet. But *Azucena* also urges the young man never again to lose his chance of stabbing the *Count di Luna* to the heart, when any new contest brings them together. Before *Manrico* can command his troubled and anxious ideas, and just as *Azucena* sinks down again into a stupor, gibbering vague words, the faithful *Rui* enters this retreat. *Rui* informs his master that he must at once fly to save *Leonora* from abduction by the *Count di Luna*. The *Count* has heard that *Leonora* is hidden in a lonely convent, and she has decided to take the veil, believing her Troubadour dead in the battle of Pelila: and *di Luna* has arranged an ambush to carry off the lady from the very threshold of the church. In vain does *Azucena* urge on *Manrico* the need of caution and remind him of his weakness and wounds. The Troubadour departs with *Rui*, breaking away from his anxious protectress and her tears and protests. Is *Azucena* all at once so unwilling to have *Manrico* meet his rival because of affection for him? or is it in fear that only half her vengeance may take shape? Clearly she is torn by contending wishes; and this frenetic Gypsy's inconsistencies throughout the opera are thoroughly true

to nature. She has brought up this young man as a mere tool of vengeance. But she loves him as if he were her own son, and his doom means this wretched creature's own anguish and surcease. The scene changes to a mountain-convent, where *Leonora* is carried off from the protecting sisterhood by *Count di Luna*, before she can assume her vows; but only to be rescued by *Manrico* and his followers. The young couple depart, leaving *di Luna* in a frenzy of defeated passion and disgrace.

The third act, "The Gypsy's Son," finds *Manrico* and *Leonora* anything but safe or free from anxiety. They are in Castellor, a solitary fortress in Biscay, which the Troubadour holds for his Prince; and they are about to be married. But the *Count di Luna* has invested the place, under the commands of the Prince of Arragon, and intends to storm it. So will the *Count* have at his mercy both his successful rival and the woman who has scorned a *di Luna*. Suddenly an aged Gypsy-woman is brought to him, captured while crossing his camp, apparently as a spy. *Ferrando* recognizes her as the criminal, so long desired. "It is that wretched woman who committed the horrid deed!" he assures *di Luna*. Uselessly does *Azucena* protest her innocence and ignorance of all such wickedness. In furious joy at discovering that she claims to be the humble mother of the very man whom he hates and is now striving to capture, the *Count* orders faggots to be piled up in sight of the besieged enemy in Castellor. "With your death, at least, I shall strike at his heart, and avenge my brother's death!" While this new turn of the tragedy is going on, the lovers in Castellor are on the point of entering the chapel to be united; and, like Mrs. Browning's endangered pair in "The Rhyme of the Duchess May," they can almost forget peril in love. But *Manrico* learns of the scene in the besieging camp. He discovers, in a spasm of horror, the situation of *Azucena*, dragged in chains toward the pyre. He summons a troop and arranges a sortie to save *Azucena*; exclaiming, "I was a son before I became a lover!"

In the fourth act, "The Torture," we find, to our regret, that this filial effort was much worse than useless. The Troubadour did not rescue the miserable *Azucena*. Instead, he was defeated, captured by *di Luna*, and Castellor was taken as well. *Leonora* has escaped, nevertheless, and she has contrived to hide herself somewhere in the mountains with *Ruiç*. But *Count di Luna* has brought *Azucena* and *Manrico* to Arragon, and having matters quite in his own discretion under the orders of the Prince, he has sentenced *Manrico* to be executed privately by the axe, and *Azucena* to be burned—the usual punishment given Gypsies suspected of mischief in Spain, at the date. The mother and her son are chained in a lonely tower of *Aliaferia*, to die at morning. But *Leonora* has come to *Aliaferia* to try to save her lover, or else to bid him farewell—perhaps to do both. She hears him singing his last adieu to her—still a Troubadour—in his tower, and though she cannot be nearer him than the iron doors, she joins her sorrow to his. The *Count di Luna* comes. *Leonora* summons all her courage, and starts forward, throws herself at his feet, and begs for *Manrico's* life, and for an interview with him, one last meeting—offering to be mistress, wife or anything else to *di Luna* in exchange. *Di Luna* is overjoyed, and consents. "He shall live!" "Thou shalt possess me, *di Luna*, but cold and lifeless!" exclaims *Leonora* to herself, in triumph, as she turns away and swallows

a slow poison, which will spare her only long enough to part with her lover. The final scene comes. In the prison, *Manrico* is soothing to sleep the terrified and distraught *Azucena*, whose strength is so nearly past that the woman will perhaps not live to be the victim of the morning's fires. Perhaps her secret, and her life-long design, will die with her. *Leonora* enters. *Manrico* is amazed; but when *Leonora* tells him that he is free to escape, he mistakes her faithfulness. *Leonora* has not told him its price—her death. But with the beautiful lady's falling dead at the feet of the Troubadour, with the *Count di Luna* coming in to break his pledge, with *Manrico* ordered to death in the courtyard below, the Gypsy's revenge is won! She rouses from her death-stupor and drags *di Luna* to the window where the torches light the block and the corpse. "He was your brother!" she shrieks—"O mother, thou art avenged!" and she falls lifeless, leaving the fratricide in awful anguish staring at the headless body of the man who was indeed Garzia di Luna. Surely we have supped full with horror, in such a drama!

Now, crude and stagy as is this opera-book, it is by no means unsuited to its object. It has the merits of sharp characterizations, of unstaying movement, of climax on climax that appeal to the average emotions, and of a fourfold tragedy. It gives what Mrs. Malaprop would call "a nice derangement" of love, rivalry, the struggle between a daughter's life-long resolve for a vendetta and a life-long affection for the very being whose death is most essentially part of her plan. There is also a deal of color in the pictures. These things are not always so effectively balanced in a mere libretto, and they are better matter than heavy Scandinavian mythology and wordy psychology. Let us notice that *Leonora* is not the heroine of the "Trovatore," though she has lavish music, and the "center of the stage," as befits her importance, again and again. No—*Azucena*, the swarthy and ominous *Azucena*, is the character in most relief, capable of thrilling a house quite as strongly as does *Fides*, *Amneris* or *Ortrud*. *Azucena* and *Meg Merrilies* are the great Gypsies of romance; and it is not generally known that young Gutierrez de la Vega had Scott's towering *Meg* in mind when he worked out the type into truculent savagery. In the English stage-version of "Il Trovatore" its title was made "The Gypsy's Vengeance." That is really the right title. Certain famous mezzo-sopranos and contraltos have been unforgettable in the part of *Azucena*, especially Mme. Viardot-Garcia. As to the historic casts of the other roles, they are a complete record of Italian singing since 1853; its finest art and its poorest.

Is the "Trovatore" a bad opera or a good one?—a very bad or a very good one?—especially if we judge it by to-day's searching standards. The matter is most interesting in its *pros* and *cons*. "Il Trovatore" is both very bad and very good. It is overrunning with melody, including many tunes of eminent beauty. No Italian opera can put it to the blush for mere melodiousness. But, on the other hand, the "Trovatore" often utters melodies that are commonplace and occasionally vulgar; and its tunes are built too much on the same rhythmic figures, too nearly dance-tunes, and in their spirit are often not in keeping with the words and situations that the characters are singing or encountering. The recitatives throughout are weak, and jotted down as if Verdi cared nothing—as at the time he did not much care—for making a due effect of this noble element in an opera's pages. There is

strong dramatic truth in certain passages, in the fine last act especially, where lyric beauty and the emotions of pathos, despair, passion and vengeance all succeed with superb contrast. But, *per contra*, over and over again the ordinarily dramatic and the extraordinarily alike are slighted. The actual vocal and instrumental writing in the opera is continually bad, or at least feeble, what with distorted words, a jerky, ejaculative style, and thin and noisy choruses.

In fact, what "Il Trovatore" needs and deserves is Verdi's careful, restrained re-writing of it; not by his trying to make this opera into an "Aida;" but merely with his giving it more musicianly refinement in technic and with strengthening its infirmities. Probably, it will never be honored by this gracious attention.

Nor, after all is said, is such a thing indispensable. Every defect admitted, "Il Trovatore" remains an Italian opera of such natural, vivid beauty and spontaneous power that only a warped judgment can ever wish to be in at the death of the old score; and that calamity is remote. Its old-mine gems are still bright. Artists make out of operas what their voices and intelligences prompt. Leonora's lovely, suave air "Tacea la notte placida," the ringing Anvil Chorus, *Azucena's* wild ballad "Stride la vampa" (which Verdi uses as a sort of characteristic motive in the opera, as he also uses a phrase from *Leonora's* aria, named above), the free, rich air for *di Luna*, "Il balen del suo sorriso," and every note of the Tower Scene and of the final Prison Scene—these things have passed into all the world's musical mind, just as familiar sentences from literature become catch-phrases and proverbs. We all have heard of the man who objected to Shakespeare as an original author, because his "Hamlet" was "so full of quotations." The "Trovatore" has become one long chain of quotations, as every orchestrion and music-machine and drawing-room attests. Let us notice, too, that "Il Trovatore" is an essentially Verdian opera, no matter what finer art has, in his "third period," added lustre and dignity, and confirmed the gifts and individuality of its great writer. Long years after Verdi had dashed down this score of the "Trovatore," with more haste than elegance, he had occasion to move us by the tremendous outcry of the Princess *Amneris* despairing against the doom of the Egyptian soldier whom she loved. Verdi went back to the Tower Scene of the "Trovatore," and transplanted into "Aida" the very phrase of *Leonora's* anguish, as what seemed to him again the voice of such an emotional situation. It was a wise reference. It was significant, too, if we look below the surface of art, and try to appreciate without prejudice how true dramatic utterance may be hid under by no means perfect examples of style and inspiration.

E. IRENÆUS STEVENSON.

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# Il Trovatore.

1

## Act I. (The Duel.)

### Nº 1. "Abbiëtta zingara," Introductory Chorus and Song.

*Scene.*—A vestibule in the Palace of Aliaferia; on one side a door, leading to the apartments of the Count di Luna.

(♩ = 88)

*Allegro assai sostenuto.*

Piano.

Tutti.

*ff*

Tymp.

Cor.

*pp*

Strings

*pp*

Cor.

(Ferrando and a number of the Count's servants reclining near the doorway; some Soldiers walking to and fro at the back.)

Curtain.

Trombe.

*pp**dim.**p*

## Ferrando. (To the servants, who are going to sleep.)

*allarg. molto piano*

Al-l'er - ta! Al - l'er - ta!  
A-rouse ye! a - rouse ye!

*ff*

## Recit.

Il Con - te nè duo - po at -  
Be wake - ful, the Count's re -

*tr*

ten - der vi - gi - lan - do; ed e - gli ta - lor pres - so i ve - ro - ni del - la sua  
turn a - wait not sleeping, he of - ten doth watch, un - til the dark - ness melts in - to

## Allegro.

ca - ra, in - te - re pas - sa le not - ti.  
morn - ing, be - neath his fair la - dy's win - dow.

**TENOR** *pp*  
**Chorus of Servants.** Ge - lo -  
'Tis the

**BASS** *pp*  
Ge - lo -  
'Tis the

*pp*  
**Allegro.**  
Strings

*p*

*cresc.* Nel Tro-va -  
That Trou-ba -

si - a le fie - re - ser - pi gli avven - ta in pet - to!  
ser - pent of jeal - ous - fear that a-wake doth keep him.

si - a le fie - re - ser - pi gli avven - ta in pet - to!  
ser - pent of jeal - ous - fear that a-wake doth keep him.

*cresc.*

tor, che dai giar-di-ni muo-ve not-tur-no il can-to, d'un ri - va-le a drit-to ei  
dour, whose voice me - lodious oft' thro' the night re-soundeth, as a ri-val he just-ly

*pp*

**Moderato**

te-me.  
feareth.

**Chorus.** *p* Dal - le gra - vi pal -  
From our sleep-sunk-en

*p* Dal - le gra - vi pal -  
From our sleep-sunk-en

**Moderato. (♩ = 92)**

*Viole.*

pe - bre il son-no a dis-cac - ciar, la ve - ra sto - ria ci nar-ra di Gar-  
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto-ry true of

pe - bre il son-no a dis-cac - ciar, la ve - ra sto - ria ci nar-ra di Gar-  
eye - lids the drowsi - ness to chase, wilt thou not tell us the sto-ry true of

## Ferrando.

La di - rò, ve-nit-te in-to-no-a  
Yes, I will; draw-nearer un-to

zi - a, ger - ma - no al no-stro Con - te.

Gar - zia, our Count's ill-fat-ed broth - er?

zi - a, ger - ma - no al no-stro Con - te.

Gar - zia, our Count's ill-fat-ed broth - er?

*Andante mosso.*  
No. 2 (Narrative.)

me.  
me.

Di due fi-gli vi-vea, padre be -  
When the good Count di Lu-na here re -

## Servants.

Noi pu-re. U - di - te, u - di - te!  
**Soldiers.** And we too. Oh hear him, oh hear him!  
(coming forward.)

Noi pu-re. U - di - te, u - di - te!  
And we too. Oh hear him, oh hear him!

*Andante mosso.* (♩ = 88)

Cl. &  
Fag.

*p*

a - to, il buon con-te di Lu - - na; fi-da nu-tri-ce del se-con-do  
sid-ed, Two fair children he num - ber'd; One to a faith-ful nurse was once con-

Strings.

*pp*

na - to \_\_ dor-mia pres-so la cu - na. Sul \_\_  
 fid-ed, \_\_ By the cra-dle she slum - ber'd. At \_\_

*pp* *p*

romper dell' au-ro-ra un bel mat - ti - no el - la di-schiusa: e chi  
 morning, when she woke and gazed a - round her, So-re-ly stricken was she, And what

tro-va d'ac-can to a quel bam-bi-no?  
 sight do ye think did so confound her?

**All the Chorus.**

Chi? Fa - vel-la! Chi? chi mai?  
 What, oh tell us, did she see?

Chi? Fa - vel-la! Chi? chi mai?  
 What, oh tell us, did she see?

*pp mezza voce*

14140

*cresc. poco a poco* 7

— ungrido all'au-ra scio - glie; ed ec - co, in me - no che  
— was answer in the dis - tance, And quick - er than now — I can

*cresc. poco a poco*

lab - bro il di - ce, i ser - vi, i servi ac - cor - ro - no, i servi ac -  
tell you the sto - ry, The ser - vants of the castle one and all came

*cresc.*

*pp*

cor-ro-no in quelle so - glie; e fra mi - nac - cie,  
hastening to her as - sist - ance; They on the Gip - sy

*cresc. sempre a poco*

ur - li, per - sos - se, e fra mi - nac - cie, ur - lie per -  
pour'd im - pre - ca - tions, they on the Gip - sy pour'd im - pre -

*cresc. sempre a poco*

cos - se la rea di - scac - cia - no ch'entrar viò - sò, la rea, la rea di -  
ca - tions, And drove the sor - cer - ess from that a - bode, and drove the dar - ing

scac - cia - no ch'en-trar vi o - sò, la rea, la rea di - scac - cia - no ch'en-tra vi o -  
sor - cer-ess from that a - bode, and drove the dar-ing sor - cer-ess from that a -

sò!  
bode!

Giu-sto quei pet - ti sde-gno com mos - se; l'in - fa - me vecchia lo pro - vo - cò.  
Well did she mer - it their in - dig - na - tion; They had done well if her blood had flow'd.

Giu-sto quei pet - ti sde-gno com mos - se; l'in - fa - me vecchia lo pro - vo - cò.  
Well did she mer - it their in - dig - na - tion; They had done well if her blood had flow'd.

*Andante mosso come prima*  
**Ferrando.**

As - se - rì che ti - rardel fan-ciul - li - no l'o-ra-sco-po vo - le -  
'Twas for casting the ho-ro-scope un - ho - ly — of that in-fant, she en -

(speaking.)  
a Bugiarda! Len-ta feb-bre del me-schi-no la sa-lù - testrug-ge -  
terd, So said she But twas false from that day slow-ly dead-ly pains on him cen -

a! Co-ver-to di pa-lor, lan-gui-do, af-fran-to ei tre-ma-va la  
tred. Consum'd by inward fire, rest-lesse'er with anguish, More and more did he

mar-

se-ra, eil di tra-e-va in la-men-te-vol pian-to: am-ma-lia-to e-gle-  
sicken, In pain, and weeping, he yet awhile did languish, By fatal glamour strick-

*cato. Cello & Eng.*

(The Chorus are struck with horror.) *Allegretto come prima.*

ra! La fat-tuc-chie-ra per-se-qui-  
en. Soon was the sor-cress once more re-

ta-ta fu pre-sa e al ro-go fu con-dan-na-ta:  
tak-en, Burnt for her mis-deeds, by all for-sak-en,

ma ri-ma-ne-a la ma-le-det-ta fi-glia, mi-  
But her vile daugh-ter jus-tice e-lud-ed, Swearing t'a-

ni - stra di - ria ven - det - ta! Com - pi que - stem - pia ne -  
vengeher, she\_lives se - clud - ed! More\_than her moth - er she's

- fan - do ec - ces - so! Spar - veil fan - ciul - lo, e  
guilt-y of mur - der, For\_soon the child\_was gone;

— si rin - ven - ne mal - spen - ta bra - ce nel  
none could find\_him. With\_fiend-ish mal - ice her

si - to i stes - so ov' ar - sa un - gior - no, ov' ar - sa un  
ven - geance had stirr'd her To cap - ture the child, and to that same

gior - no la stre - ga ven - ne! E d'un bam - bi - no ah!  
stake\_murd'rous-ly to bind him. None saw the deed done, they

me! found  
 l'os - sa - me bru - cia - to a mez - zo, bru - cia - to a mez - zo, bru - cia - to a  
 one morn - ing The calcined cin - ders, the calcined cin - ders, the calcined

*cresc. sempre*

mez - zo, fu - mante an - cor, bru - cia - to a mez - zo, fu - mante an - cor, bru - cia - to a  
 cin - ders of a young child, the cal - cined cin - ders of a young child, the cal - cined

*cresc.*

mez - zo, fu - mante an - cor!  
 cin - ders of a young child!

**Chorus.**

Ah seel - le - ra - ta! oh don - na in - fa - me! Del par m'in -  
 Oh witch ac - curs - ed! thy end be scorn - ing, un - to all

Ah seel - le - ra - ta! oh don - na in - fa - me! Del par m'in -  
 Oh witch ac - curs - ed! thy end be scorn - ing, un - to all

ve - ste odio ed or - ror!  
 ag - es be thou re - viled!

ve - ste odio ed or - ror!  
 ag - es be thou re - viled!

*morendo* *ed* *allarg.*

*p*

# Nº 3. "Sull' orlo dei tetti., Solo with Chorus.

Andante.

Ferrando.

Adagio.

Chorus.

TENORS.

E il pa - dre?  
The fa - ther?

BASSES.

E il pa - dre?  
The fa - ther?

Bre - vie tri - sti gior - ni  
Soon his days of sor - row

vis - se; pu - rei -  
end - ed; but he

Piano

Andante.

Adagio. (♩ = 80)

Strings.

pp

Bassi &amp; Fag.

gno-to del cor pre-sen-ti - men - to gli di - ce - va, che spen-to non e - rail  
ne'er could believe his child had per - ished; in his heart a pre-sen-ti-ment ev - er

fi-glio; ed, a mo-rir vi - ci - no, bra-mò che il si-gnor no-stro a lui giu -  
linger'd, that he at last should find him; and when up - on his death-bed, he made his

Poco più mosso.

ras-se di non ces-sar le in - da - gi - ni  
son swear to search for him un - ceas-ing-ly.

Ah! fur  
Vain his

va - ne!  
man-date!

Chorus of Soldiers.

E di co -  
And of that

E di co -  
And of that

Poco più mosso. (♩ = 100)

Nul - la con - tez - za! Oh! da - to mi  
Naught ev - er heard they! To find and chas-

lei non s'eb - be con - tez - za mai?  
witch, did none ev - er hear the fate?

lei non s'eb - be con - tez - za mai?  
witch, did none ev - er hear the fate?

*pp*

fosse rintracciarla un di!  
tise her is my greatest wish.

Cal - co - lan - do gli an - ni tra -  
'Thro' the years that have pass'd I re-

**Chorus of Servants.**

Ma rav - vi - sar - la po - tre - sti?  
But should you now re - cog - nize her?

Ma rav - vi - sar - la po - tre - sti?  
But should you now re - cog - nize her?

*mf*

**Allegro.**

scor - si lo po - tre - i.  
member ev - ry fea - ture. *f tutta forza.*

**Chorus of Soldiers**

Sa - reb - be tem - po pres - so la  
Good will the deed be, straight to her

*tutta forza.*

Sa - reb - be tem - po pres - so la  
Good will the deed be, straight to her

**Allegro. (♩ 120)**

*Lento.*  
(with a dark voice.)

Al - l'in - fer - no?  
Speak not light-ly!

E cre -  
Know ye

ma-dre all' in - fer - no spe - dir - la.  
mother and the dev - il to send her.

ma-dre all' in - fer - no spe - dir - la.  
mother and the dev - il to send her.

*Lento.* (♩ = 72)  
Strings only.

den-za, che di-mo-ri ancor nel mon-do l'a-ni-ma per - du-ta del-l'em-pia  
not that it is said her spir-it hov-ers Near the scenes where liv-ing on earth she

stre - ga, e quan - do il cie - lo è ne - ro in va - rie  
wan - der'd? When all with gloom - y mid night the dark-ness

*sempre più p*

Tenors of the Servants (with terror) Tenors

for-me al-trui si mo-stri.  
covers, in shapes un - earthly.

E ve-ro!  
We know it!

E  
We

*dim.*

of the soldiers (with terror.) Bases of the Servants. Bases of the Soldiers.

ve-ro! know it! E ve-ro! We know it! E ver! 'Tis true!

*Allegro assai agitato.*  
*sempre pppp sino al più mosso.*

**Chorus of Soldiers.** *(divisi.)*

Sul - lor - lo dei tet - ti al - cun - l'ha ve - du - ta! In  
A - non - on the eaves of the house - tops you'll see her, In

*Allegro assai agitato. (♩=72)*  
*leggieriss.*  
*sempre pppp sino al più mosso.*

**Chorus of Servants.**

u - pu-pao stri - ge ta - lo - ra si mu - ta! In cor - vo tal'  
form of a vam-pire, 'tis then you must flee her! A crow - of ill

u - pu-pao stri - ge ta - lo - ra si mu - ta! In cor - vo tal'  
form of a vam-pire, 'tis then you must flee her! A crow - of ill

al - tra; più spes - so in ci - vet - ta, sul - l'al - ba fug - gen - te al  
o - men she of - ten is roaming, Or else - as an owl - that flits

al - tra; più spes - so in ci - vet - ta, sul - l'al - ba fug - gen - te al  
o - men she of - ten is roaming, Or else - as an owl - that flits

## Ferrando.

Mo - ri — di pa - u - ra un ser - vo del  
Of him — you have heard, who in tor - ments pro -

par — di sa - et - ta!  
by — at the gloaming.

par — di sa - et - ta!  
by — at the gloaming.

Fl. & Cl.

con - te, che a - vea — del - la zin - ga - ra per - cos - sa la fron - te! mo -  
tract - ed, For strik - ing the sor - cer - cessere - while died dis - tract - ed! He

(All are struck with superstitious terror.)

ri, mo - ri, mo - ri! di pa - u - ra! mo - ri, mo -  
died, he died, he died! Yes distract - ed he died, a -

(like sighing.)

Ah! — ah! — mo - ri!  
Ah! — ah! — he died!

Chorus of Soldiers.

Ah! — ah! — mo - ri!  
Ah! — ah! — he died!

Cl. & Fag.

rì, mo - rì di pa - u - ra! Ap - par - ve a co - stu - i d'un  
las, he died, Yes, dis - tract - ed! At first as an owl she his

ah! — mo - rì!  
ah! — he died!

ah! — mo - rì!  
ah! — he died!

gu - fo in sem - bian - za, nel - l'al - ta qui - e - te di ta - ci - ta  
chamber long haunt - ed, With fiercestead - y gaz - ing his courage she

gu - fo in sem - bian - za, nel - l'al - ta qui - e - te di ta - ci - ta  
chamber long haunt - ed, With fiercestead - y gaz - ing his courage she

D'un gu - fo!  
She haunt - ed All the TENORS.

D'un gu - fo!  
his cham -

*sempre pppp*

stan - za! Con oc - chio lu - cen - te guar - da - va, guar - da - va, il  
daunted; And once when in si - lence and ter - ror he watch'd her, A -

fo!  
ber!

fo!  
ber!

*sempre pppp*

*legato*

cie-lo at - tri - stan-do d'un ur - lo fe - ral! Al - lor mez - za -  
 rose\_on the darkness a ter - ri - ble cry. It was at the

da - - - va! her,  
 watch'd

Guar - da - - - va! her,  
 he watch'd

(A bell unexpectedly strikes the midnight hour.) (all cry.)

not - te ap - pun - to suo - na - va. ... Ah!  
 hour when mid - night was striking - Ah!

Ah!  
 Ah!

Ah!  
 Ah!

Bell.

*poco più mosso*  
 (with full force.)

Ah! si - a ma - le - det - ta la stre - ga, la  
 Ah! Curs - es be - up - on thee, thou de - mon of

Ah! si - a ma - le - det - ta la stre - ga, la  
 Ah! Curs - es be - up - on thee, thou de - mon of

Ah! si - a ma - le - det - ta la stre - ga, la  
 Ah! Curs - es be - up - on thee, thou de - mon of

*Tutti.*

*ff poco più mosso*

strega infer - nal! Ah!  
e - vil eye! Ah!

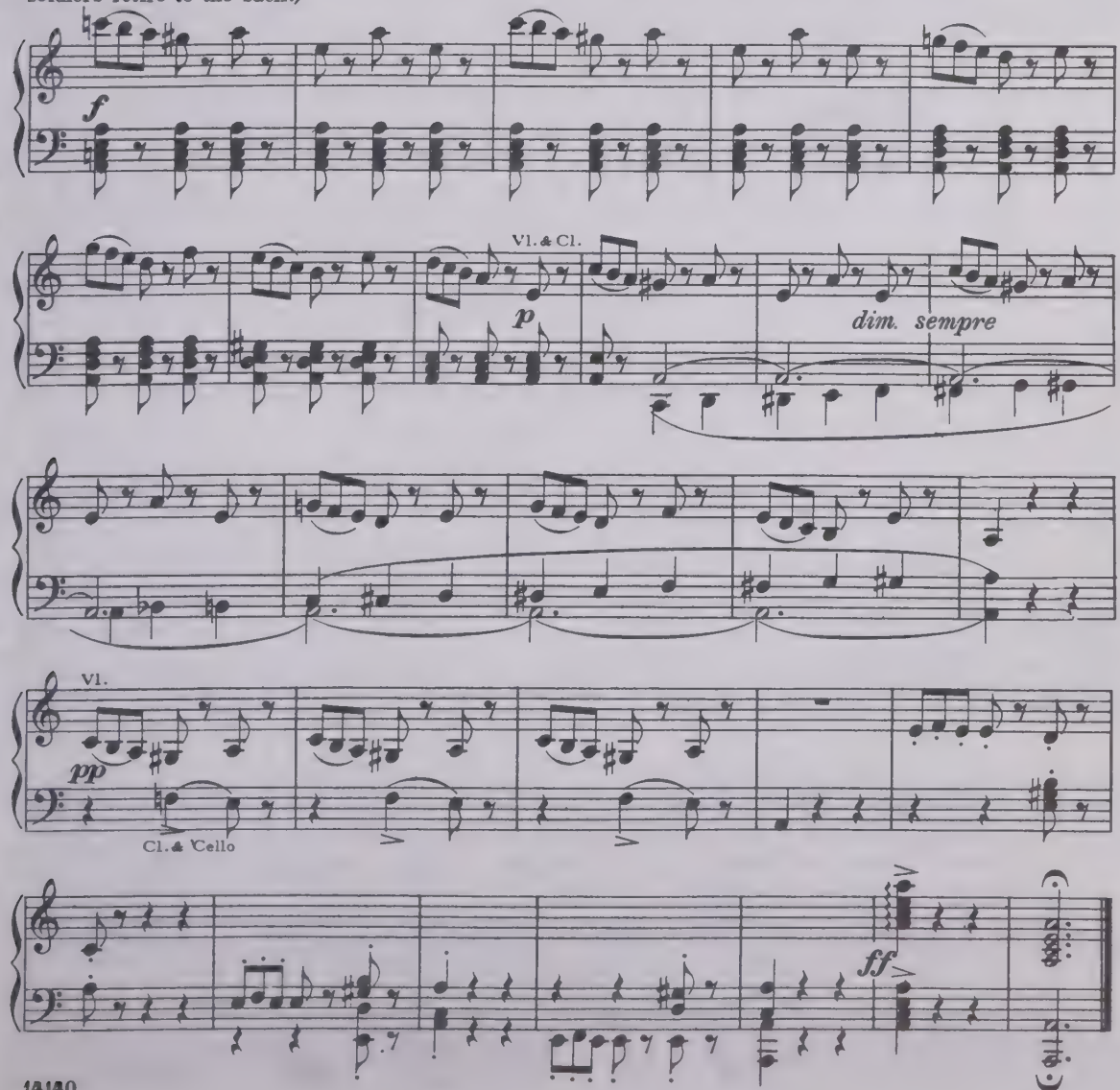
strega in - fer - nal! Ah!  
e - vil eye! Ah!

strega in - fer - nal! Ah!  
e - vil eye! Ah!

8



soldiers retire to the back.)



*f*

VI. & Cl.

*p*

*dim. sempre*

VI.

*pp*

Cl. & Cello

*ff*

# Nº 4. "Tacea la notte placida., Recitative and Aria.

*Scene.* Gardens of the Palace; on the right, a marble staircase leading to the apartments. Night. Dense clouds pass over the moon.

**Piano.** Andante mosso. (♩=80.)

The piano introduction is in C major, 4/4 time, marked 'Andante mosso' with a tempo of 80 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand, both with a 'Str. p' (string piano) marking. The piece concludes with a fermata on a whole note chord.

**Inez. Recit.**

Che più tar-re-sti? L'ora è tarda, vieni: di te la re-gal donna chiese, l'u-  
Why dost thou linger? Let us enter, hasten, the queen bath desir'd thy attendance, I

The recitative for Inez is in C major, 4/4 time. It consists of a single melodic line for the voice, with the piano accompaniment providing a simple harmonic support. The lyrics are in Italian and English.

**Leonora.** di - sti. Un al-tra not-te an - co - ra sen-za ve - der-lo! Pe - ri-glio-sa  
heard her. And shall an-oth-er night pass, and I not see him? Per-i-ous the

**Inez.**

This section shows the musical exchange between Leonora and Inez. Leonora's part is a short melodic phrase. Inez's part is a longer melodic phrase. The piano accompaniment is marked 'pp' (pianissimo) and features a sustained chord in the right hand and a moving bass line in the left hand.

fiam-ma tu nu-tri! Oh co-me, do-ve la pri-mie-ra fa-villa in te s'ap-  
flame thou dost nourish; I pray thee, tell me how at first it was kindled in thy

This section continues the musical exchange between Leonora and Inez. Leonora's part is a short melodic phrase. Inez's part is a longer melodic phrase. The piano accompaniment is marked 'pp' (pianissimo) and features a sustained chord in the right hand and a moving bass line in the left hand.

**Leonora. Allegro.**

prese? Ne' tor - ne - i. Vap-par - ve, bru - no le vesti ed il ci -  
bosom? At the tourney! An un - known knight, clad in armor all of

The aria for Leonora is in C major, 4/4 time, marked 'Allegro'. It features a lively melody in the right hand and a supporting bass line in the left hand. The piano accompaniment is marked 'pp' (pianissimo) and features a sustained chord in the right hand and a moving bass line in the left hand.

mier, lo scu-do bru-no e di stemma j - gnu - do, sco - no - sciu - to guer -  
black, up-on his hel- met wav'd a sa - ble plume, no de-vice was on his

rier, che del-l'a - go - ne gli o - no - ri ot - tenne - Al vin - ci -  
shield, enter'd the lists and o'er - threw - all our nobles. I on his

tor sul crine il ser-to io po-si- Ci-vil guerra intan-te ar-se - nol vi-di  
brow bestowed the wreath of honor. Then the war our land di - vided; he came no

*Andante.* (♩ = 69.)

più! co - me d'au-ra - to so - gno fug - gen - te im-  
more. Fled, like a dream of morn - ing was that blest

*Fl. & Cl.* *ppp* *Vln.* *ppp*

*Inez.* *Leonora.*

ma - go! ed e-ra vol-ta lun - ga sta-gion - ma poi - Che avvenne? A - scol -  
vis - ion, in lonely sorrow lin - ger'd my days, and then - What happen'd? I'll tell -

Andante. (♩ = 50.)

*a mezza voce*

ta.  
thee.

Ta-  
No

*mf*

*pp*

cea la notte pla-ci-da e bel-la in ciel se-re-no; la lu-nail vi-soar-  
star shone in the heav'nly vault, In si-lence all was sleeping, The moon trod on her

*animando un poco*

gen-te - o mo-sta-va lie-to ap-pie-no quan-do suonar per l'a-e-re,  
lone-ly path, The night in sil-ver steeping, When there arose a mel-ody

*animando un poco*

*animando un poco*  
*con espansione*

in-fi-no allor si mu-to, dol-ci s'u-di-ro e fle-bi-  
Upon the breez-es soar-ing, Sounds of a lute, har-mon-ious-

*un poco più animando*  
*con espansione*

li gli ac-cor-di d'un li-u-to, e  
ly Were blent with lay im-plor-ing. That

*pp* *cresc.* *f*

ver - si me - - lan - co - ni-ci, e ver - si me - lan - co - ni-ci un  
strain - so soft - - - and low, so soft and low, - it - - was a

*pp* *cresc.* *f*

tro - va - tor - can - tò.  
trouba - dour who sang.

*pp* *cresc.* *mf*

Ver - si di pre - ce - ed u - mi - le, qual d'uom che pre - ga Id - di - o: in  
Words of de - vo - tion and pray'r he breath'd, as tho' he heav'n en - treat - ed, And

quel - la ri - pe - te - a - si un no - me, il mio, il mi - o!  
oft murmuring low a - name fa - miliar, my own, re - peated!...

*animando un poco*

Cor - si al ve - ron sol - le - ci - ta... E - glie - ra, e - glie - ra des - so!...  
And from my case - ment glanc - ing, I saw him, he stood be - fore me!

*animando un poco*

Gio - ja pro - vai che a - gl'an - ge - li so - loe pro -  
 Joy as a - lone the an - gels know, In that bright

var con - ces - so!... Al co - re, al guar - do e -  
 hour came o'er me! 'Twas bliss su - preme, 'twas

*cresc. a poco a poco* *f* *p a piacere stent.*  
 sta - ti - co la ter - ra un ciel sem - brò, la ter - ra un ciel, un ciel sem - brò, al  
 ec - sta - sy, with - in my soul those ten - der accents rang; 'Twas

*cresc.* *f*  
*cresc. a poco a poco*  
 cor, al guar - do e - sta - ti - co la  
 bliss su - preme, 'twas ec - sta - sy, with -

*cresc. a poco a poco* *f* *con entusiasmo*  
 ter - ra un ciel sem - brò, la ter -  
 in my soul, with - in my soul

## Allegro vivo. (♩=80.)

*ragio ed eguali*

ra those un\_ciel sem - - bro!  
ten-der accents rang.

**Inez.**

Quan - - to nar - ra - - sti di tur-ba -  
All thou hast told me, fills me with

men - - to m'ha pie - na lal - - ma! lo  
ter - - ror; think that this stran - ger we

**Leonora.**

In - va - no!  
Oh fear not!

te - mo, dub bio, ma tri - - sto  
know not. My heart is heav - y

pre - - sen - ti - men - - to in me ri -  
with sad fore - bod - - ing; Would that th'un -

sve - - glia que - st'uo - mo ar - - ca - no!  
known one had nev - er met thee.

*p*

Leonora.

Che di - ci! Oh ba - sti!  
Forget him! Ah nev - er!

Ten - - ta obbli - ar - lo - Ce - dial con -  
Try to for - get him! Thou know'st I

si - - glio del - - la - mi - sta,  
love thee, oh be ad - vised:

*ff*

Leonora.

*a piacere*

ce-di! Ob-bli - ar - lo! Ah! tu par-la - sti det - - to, che in-  
fly him! Oh be si - lent! Love such as mine thou canst not, thou

*colla parte*

ten - der l'al - ma non sa.  
canst not un - der - stand.

Wind

*brillante*

*p*

Bassi pizz.

VI. *tr*

Wind

VI. *tr*

*brillante*

Di ta - le amor, che dir - - - si mal può dal - la pa -  
The love my heart o'er - flow - - - ing, No earth - ly word can

*pp*

ro - - - la, d'amor che inten-do jo so - - -  
ren - - - der, With rap-ture I sur - ren - - -

*brillante*

la, il cor, — il cor, — il cor s'inne-bri - ò. Il mio de-sti - no  
der My heart, — my heart, — my heart to be his own. On him my faith be -

VI. *tr*

com - pier - si non può che a lui d'ap - pres  
stow - ing, No more in life we sev -

so - sio non vi-vrò per es - so, per es - so, per  
er; Comelife or death, for ev - er My heart, — my

*Poco più mosso*  
es - so, per es-so mo-ri - rò! sì - o non vi-vrò per es - so, per es-so io mo-ri -  
heart, — my heart is his a - lone, yes, my heart is his a - lone, yes, my heart is his a -

*Poco più mosso*  
*pp*

*cresc.*  
rò, ah, sì, per es - so mo-ri - rò, per es-so mori-rò, mo -  
lone, is his a - lone, is his a - lone, my heart is his a - lone,  
*tr tr tr tr 8 tr tr tr tr*

*Opp.* ri - - rò! **Inez (aside.)**  
a - lone! Non deb - ba mai pen -  
- ri - rò! May'st thou re - gret it  
a - lone!

*ff*

tir-si chi tan-to un gior - - no a - - mò! non deb-ba mai pen-  
nev-er, the trust thy heart hath shown, may'st thou regret it

*Tempo I. Leonora.*  
tir-si chi tan-to a - mò! Di ta-le amor, che dir - -  
nev-er, the trust thou'st shown! The love my heart o'er-flow - -

*Tempo I.*  
*pp*

si mal può dal-la pa-ro - - - la, d'amor, che in-ten-do jo  
ing No earth-ly word can ren - - - der, With rapture I sur-

so - - - la, il cor, - - il cor, - - il cor s'imme-bri-  
ren - - - der My heart, - - my heart, - - my heart to be his

ò. Il mio des-ti - no com - - pier - si non può che a lui d'ap-  
own. On him my faith be - stow - - ing, No more in life we

pres - so, s'io non vi - vrò per es -  
sev - er. Come life or death, for ev -

*Poco più mosso*  
so, per es - so, per es - so, per es - so mo - ri - rò, s'i - o non vivrò per  
er My heart, my heart, my heart is his a - lone, yes, my heart is his a -

*Poco più mosso*  
*pp*

*cresc.*  
es - so, per es - so jo mo - ri - rò, ah, sì, per es - so mo - ri -  
lone, yes, my heart is his a - lone, is his a - lone, is his a -

*cresc.*

*Opp. ri*  
rò, per es - so mo - ri - rò, mo - ri  
lone, my heart is his a - lone, ri  
a -

*rinf.*

*più mosso*  
rò, ah sì, per es - so mo - ri - rò, per  
rò, ah, yes, my heart is his a - lone, my  
lone; Inez.

*più mosso*  
Non deb - ba mai pen - tir - si chi tan - to un  
May'st thou re - gret it nev - er, The trust thy

es - so mo - ri - rò, ah! sì, per es - so mo - ri -  
heart is his a - lone, ah, yes, my heart is his a -

gior - no a - - mò, non deb - ba mai pen - tir -  
heart hath shown, May'st thou re - gret it nev -

rò, per es - so mo - ri - rò, mo - - -  
lone, my heart is his a - lone, his

si chi tan - to un gior - no a - - mò, chi tan - to un  
er, the trust thy heart hath shown, the trust thy

*tr* *ff* (They ascend the staircase into the palace.)  
ri - rò!  
a - lone!

gior - no, un gior - no a - - mò!  
heart, thy heart hath shown!

# Nº 5. "Deserto sulla terra., Recitative and Romance.

Andante (♩=80)

Piano.

Viola

Bassi

Count di Luna.

Ta - ce la not - te! Im - mer - sa nel son - no è  
All here is si - lent. The queen now in slum - ber

cer - to la regal si - gnora; ma veglia la sua da - ma! Oh Leo - nora! tu de - sta  
rests, with all her train re - posing; my la - dy fair is watching. O Leo - no - ra! thou yet art

se - i; mel di - ce da quel ve - ro - ne, tre - molan - te un rag - gio del - la nottur - na  
wak - ing, I know it by yon - der ta - per, trem - u - lous - ly gleaming from out thy lat - tice

lampa. Ah! — l'a - mo - ro - sa fiamma m'ar - de o - gni fi -  
window. Ah! — leave me not to languish to the ev'n - ing breez -

pp

## Allegro.

bra! Chio ti veg-ga è d'uopo\_ che tu m'in - ten-da\_  
 es! Let me now be - hold thee, Come forth, my fair - est,

Str.  
Tromb.  
Timp.

Andante. (♩ = 76)  
 (He is rushing up)

Ven-go\_ a noi su - pre-mo è tal\_ mo - men to.  
 hear me, and let me lay my heart be - fore thy feet.

Harp.

the staircase, when the sound of a harp stays him.)

Il Tro - va - tor! Io fre - mo!  
 The Trou - ba - dour! Per - di - tion!

pp

Manrico. (The Troubadour.)  
 cantabile a mezza voce.

De - ser - to sul - la ter - ra, col rio de -  
 Naught up - on earth is left me, Fate of all

sti - no in guer - ra, è so - la speme un cor, è so - la speme un  
 joy hath be - reft me, But one heart firm and pure, but one heart firm and

*tutta forza* *tr* **Count.**

cor, e so-la spe-me un cor, un cor al Tro-va-tor. Oh  
pure, but one heart firm and pure, de-sires the Trou-ba-dour. What

**Troubadour.**

det-ti! Io fre-mo! Ma s'ei quel  
means he? I trem-ble! No storm of

cor pos-sie de, bel-lo di ca-sta fe-  
fate can move me, Ab-sence or death shall prove

de, è d'og-ni re mag-gior, e d'og-ni re mag-  
me; If that one heart is sure, if that one heart is

**Count.**

Oh det-ti! Oh ge-lo-si-a!  
Per-di-tion! I will have ven-geance!

*con forza.* *tr*

gior, e d'og-ni re mag-gior, mag-gior il Tro-va-  
sure, if that one heart is sure, Oh hap-py Trou-ba-

Nº 6 "Infidal!," "Qual voce!,"  
Recitative and Trio.

35

**Allegro.** (♩ = 144) **Count.** (The Count wraps himself in his cloak, and Leonora rushes towards him.)

**Voice.** tor! Non m'in - gan-no... El - la scen-de!  
dour! There, oh won-der, She ap - proaches!

**Piano.** Strs. *p*

**Leonora.**

A - ni - ma mi - a! Più del-l'u -  
Oh, my be - lov-ed, the wea-ry

(Che far?)  
(What words!)

sa - to è tar - da l'o-ra; io ne con-tai gl'i-stan-ti co' pal - pi - ti del  
hours were long and lone-ly, my heart sim-pa-tient beat-ing hath meas-ur'd ev-'ry

*a piacere.*

co - re! Al - fin ti gui - da pie - to - so a - mor fra que - ste brac -  
mo - ment; At last the spir - it of love brings thee safe in - to my long - ing

*col canto*

**Allegro agitato**

cia. Qual vo - ce!  
arms. (amongst the trees) What ac - cents?  
**Troub.** (The moon shines out, and shows a knight with closed visor.)

In - fi - da! Ah, trai - tress!

**Allegro agitato.** (♩ = 100)

*Vln.*

Ah! dal - le te - ne-bre  
Ah! night hath blind - ed me, 8...

(Recognizing them both, and throwing herself at Manrico's feet. (To Manrico.)

trat - tain er-ro - re io fu - i!  
Those words to him were spo - ken!

vol - ge-re l'ac-cen - to, e non a lu-i...  
words were meant, My faith is thine un-bro-ken,

mi - a sol chie - de, sol de - si - a!  
cher - ish, Be - lieve me, or I per - ish,

t'a - mo, il giu - ro, t'a - mo  
heart can - not de - ceive thee,

**Troubadour. (raising Leonora.)**

mor! lone! Count. (Ah più non bra-mo!) (I do be-lieve thee!) Av-For

Ed o - si! Au - da - cious!

**Leonora.**

Io t'a - mo! Io I love thee! (Ah! più non be- (Yes, I non be-

vam this - po di fu - ror! Av - vam - po di fu - a - thou shalt a - tone! for this thou shalt a -

t'a - mo! love thee! bra - mo!) lieve thee!) ror! tone! Seun vil non sei, di - sco - vri-ti! If thourt a knight, re - veal thy self.

**Leonora.**

**Count.**

(Oh! - mè!) Pa - le - - sail (A - las!) I here de -

Fag. *fp*

## Leonora. (aside to Manrico.)

## Troubadour.

Deh per ple - tà! Rav - vi - sa - mi, Man-  
Oh woe - ful hour! Be - hold me then, I

no - me!  
mand it!

(Raising his visor.)

Count.

ri - co jo son! Tu! Come? In -  
am Man - ri - co! Thou darest? thou

sa - no! te - me - ra - rio! D'Ur-  
mad - man! o - ver - ween - ing! Ur-

gel's se - gua - ce, a mor - te as pro -  
re - tain - er, con - demn'd as an

scrit - to, ar - di - - sei vol - ger - ti a  
out - law, Thy dar - ing in - so - lence from

## Troubadour.

que - ste re - gie por - te? Che  
tres - pass hath not hemm'd thee? De -

tar - di? Or via le guar - die ap -  
lay not, thy guards thou canst as -

pel - la, ed il ri - va - le al  
sem - ble, Thou canst de - stroy me, thou

fer - ro del car - ne - fi - ce con - se - gna! Il  
canst not make me, canst not make me trem - ble. Thy

*cresc.* *Wind.*

tuo fa - ta - le i - stante assai più pros - si - mo e, dissen -  
hour of doom is near - er far than now per - chance thou -

## Leonora.

Con - te!  
Hear me!  
(to Manrico.)

na-to! Vic-ni... Al mio sde - gno vit-ti-ma è de -  
knowest! Draw then, For thy mad pre - sumption thy

## Troubadour.

Oh ciel! t'ar - re - sta! An -  
Oh stay, in mer - cy! I

d'uo - po ch'io ti sve-ni. Se - gui-mi.  
test - ed - life - thou ow - est! Fol - low me!

## Leonora.

(Che mai fa - rò? Un sol mio  
(What shall I do? If they redis -  
diam! come! An - diam! come!  
Se - gui-mi.  
Fol - low me!

gri - do per-de - re lo puo-te!) Mò - di!  
cov - ered, it is sure des - truction! Hear me!  
No!  
No!

*agitatissimo*

Di ge - lo - so a - mor spre - za - to, ar - de in  
Rag - ing flames in my breast are stir - ring, From my—

Ob. Cl. Tromba & Fag. with voice.

Strs.

*sf* *pp*

*sf* *pp*

me tre - men - do il fuo - co! Il tuo  
ven - geance now naught can save thee, Death hath

*sf* *pp*

san - gue, o scia - gu - ra - - to, ad - e -  
mark'd thee with shaft un - er - - ring, Trai - tor,

*brinf.*

stin - guer - lo. fia po - co! Dir - gli, o fol - le, io  
dost thou dare to brave me? That thou lov'st him, thy

t'a - mo, ar - di - sti! Ei più vi - ve - re non può.  
mad - ness con - fess'd it, Thus my faith, thou dost de - ny,

*tutta forza*

Un ac - cen - to pro - fe - ri - sti, che a mo -  
 Since thy fa - tal lips ex - press'd it, I have

*Tromba tacet.*

*f allarg. a piacere.*

*allarg. a piacere*

rir lo con - dan - no, un ac -  
 sworn that he shall die, Since thy

*ff* *colla voce.*

cen-to pro-fe - ri - sti, che a mo - rir lo con - dan -  
 fa - tal lips ex - press'd it, I have sworn that he shall

**Leonora.**  
*marcato.*

Un i - stan - te al - men - di - a lo - co, il tuo sde - gno  
 Oh, in pi - ty one moment yet turn thee, And thy jealous

**Manrico.**

*marcato.*  
 Del su - per - bo e va - na l'i - ra, ei ca - drà,  
 Vain his threat'ning, and vain his an - ger, He shall perish,

**Count.**

nò!  
 die!

*Vln. Fl. Ob. & Cl. with voice.*

*marcato.*

al - la ra - gio - ne: io, sol i - o di tan - to fo - co  
mad-ness re - strain thou, I, 'twas I who ere - while did spurn thee,

da me tra - fit - to: il mor - tal, che a - mor t'in-spi-ra,  
I here de - clare it, He thou lovest can heed no dan-ger,

fol-le!  
Madness!

son, pur troppo, la ca - gio - ne! Piom - bi, piombi il  
Me a - lone then ar-raign thou, Yes, I glo-ry that

dal-la - mor fu re - so in-vit - to. La tua sor-te è  
I'll chas - tise him, hear me swear it. Ah, be - ware then, thou

Dir-gli, t'a - mo,  
That thou lov'st him,

tu - o fu - ro - re sul - la re - a che t'ol - trag-gio,  
I have con-fess'd it, Ne'er that word will I de - ny.

già com-pi - ta, l'o - ra o - mai per te suo - nò!  
ty-rant de - test - ed, I thy boast - ful threats de - fy.

oh fol-le, ar - di - sti!  
thou hast con-fess'd it!

Oh fol-le, ar -  
Dost dare to

vi - brai! fer - ro in que - sto co - re che te a -  
Strike my heart, - since love hath - bless'd it, Love will

Il suo co - re e la tua vi - ta il de -  
She is mine, - she hath con - fess'd it, And with

di - sti!  
brave me!

mar - non vuol nè può.  
show - me how to die.

sti - no a me ser - bò.  
joy - for her I'll die.

Il tuo san - gue, o scia - gu -  
Rag - ing flames in my breast are

ra - to, ad e - stin - guer - lo fia po - co!  
stir - ring, From my ven - geance naught can save thee!

Dir - gli, o fol - le, io t'a - mo, ar - di - sti! Ei più vi - ve - re non  
Death hath mark'd thee, with shaft un - er - ring; Trai - tor, dost thou dare to

può, no, ei più vi - ve - re non può, no, no, non può, no, no, non può, no, ei più  
brave me? Traitor, dost thou dare to brave me? I have sworn that thou shalt die, yes, I have

*stent.*

*stent.*

*stent. colla parte.*

**Leonora.**

Pi om - bi, ah pi - om - bi il tu - o fu -  
Yes, I glo - ry that I have con -

**Manrico.**

La tua sor - te è già com -  
Ah, be - ware, thou ty - rant de -

**Count.**

*a tempo.*

vi - ve - re non può! Ah! di ge - lo - so, di ge - lo - so a - mors sprezz -  
sworn that thou shalt die! Ah, raging flames my heart are stir - ring, From my

*f a tempo.*

ro - re sul - la re - a che t'ol - trag -  
fess'd it, Nev - er that word will I de -

pi - ta, l'ora o - - mai per te suo -  
test - ed, I thy boast - ful threats de -

za - to ar - de in me tre - men - do il fo - co, ar - de in me tre - men - do il  
ven - geance, from my ven - geance naught can save thee, from my ven - geance naught can

giò, vi bra il fer - ro in que - sto  
ny. Strike my heart, since love hath

nò, il suo co - re e la tu - a  
fy. She is mine, she hath con -

fo - co! Un ac - cen - to pro - fe - ri - sti, un ac - cen - to pro - fe -  
save thee, from my vengeance naught can save thee, from my vengeance naught can

co - re che te a - mar non vuol nè  
bless'd it, Love will show me how to

vi - ta il de - sti - no a me ser -  
fess'd it, And with joy for her I'll

ri - sti che a mo - rir lo con - dan - nò, che a mo - rir lo con - dan -  
save thee, I have sworn that thou shalt die, yes, I have sworn that thou shalt

*Poco più mosso.*

può, che te a - mar non vuol  
die, yes, love will show me how

bò, a me ser - bò, a me  
die, for her I'll die, for her

nò, lo con dan - nò, ah sì, un ac -  
die, yes, thou shalt die! No, no, from my

*Tutti*

*ff*

nè to può, no, no, non vuol, non vuol nè  
 die, yes, love will show me how to  
 ser - - - - - bò, sì, il de - sti - no a me ser -  
 I'll die, ah, yes, with joy for her I'll  
 cen-to pro - fe - ri - sti che a mo - rir lo con - dan -  
 vengeance naught can save thee, I have sworn that thou shalt

può, te a -  
 die, love will  
 bò, la tua  
 die, yes, with  
 nò, che a mo - rir lo con-dan - nò, lo con-dan - nò,  
 die, yes, I have sworn, yes, I have sworn that thou shalt die,  
 8

mar non vuol nè può,  
 show me how to die,  
 vi - ta il de - sti - no a me ser - bò,  
 joy, ah, yes, with joy for her I'll die,  
 a yes, mo I've - rir lo con - dan - nò, che a mo -  
 yes, I've sworn that thou shalt die, yes, I have

te love a - mar  
love will show

la tua vi - ta  
yes, with joy, ah

rir lo con-dan - nò, lo con - dan - nò, a  
sworn, yes I have sworn that thou shalt die, yes.

non vuol nè può, no, non può, no,  
me how to die, how to die, how

il de - sti - no a me ser - bò, sì, ser - bò, sì,  
yes, with joy for her I'll die, yes, I'll die, yes,

mo - rir lo con - dan - nò, a mo - rir, a  
I've sworn that thou shalt die, thou shalt die, thou

non può, non può!  
to die, to die!

ser - bò, sì, il de - sti - no a me ser - bò!  
I'll die, for her I'll die, for her I'll die!

mo - rir lo con - dan - nò, lo con - dan - nò!  
shalt die, yes, thou shalt die, yes, thou shalt die!

(Exeunt Manrico and the Count, with drawn swords; Leonora falls senseless.)

**Act II. (The Gipsy.)**  
**Nº 7. "Vedi! le fosche notturne spoglie,,**  
**Chorus of Gipsies.**

*Scene.*— A ruined habitation at the foot of a mountain in Biscay; within, thro' a wide opening, a fire is seen; day is dawning. Azucena is seated by the fire, Manrico is lying on a low couch at her side, wrapped in his mantle, his helmet at his feet, a sword in his hand, on which he is gazing intently. The Gipsy band is scattered about the stage.

**Allegro (♩ = 138)**

**Piano.**

8

8

8

8

8

8

Triangle

p

## TENOR.

Chorus.

BASS.

Ve-di! le fo-sche not-tur-ne spo-glie de' cie-li  
See how the darkness of night dis-solves A-way when the

sve-ste l'im-men-sa  
sun-light from heav'n de -

Ve-di! le fo-sche not-tur-ne spo-glie de' cie-li  
See how the darkness of night dis-solves A-way when the

sve-ste l'im-men-sa  
sun-light from heav'n de -

Strings alone

*pp*

vôl - ta:  
scend-eth,

sem-bra u-na  
As when a

ve - do - va che al-fin si  
wid-ow to put off her

to - glie i bru - ni  
weeds re-solves When her

vôl - ta:  
scend-eth,

sem-bra u-na  
As when a

ve - do - va che al-fin si  
wid-ow to put off her

to - glie i bru - ni  
weeds re-solves When her

Strings

Wind Tri., etc.

*pp*

pan-ni ond' e - ra in - vol - ta.  
sor-row-ful mourn-ing end-eth.

pan-ni ond' e - ra in - vol - ta.  
sor-row-ful mourn-ing end-eth.

Corni

(They take up their tools.)

(They beat time with their hammers on the anvils;  
the Basses on the strong beats and the Tenors on the weak  
beats.)Al - l'o - pra! al - l'o - pra!  
Come, lads, be - stir ye!Dagli  
give meAl - l'o - pra! al - l'o - pra!  
Come, lads, be - stir ye!Mar - tel - la.  
the hammer.

## Women.

*f*Chi del gi -  
Who cheers theChi del gi - ta - no i gior - ni ab - bel - la?  
Who cheers the days of the rov - ing Gip - sy?Chi del gi -  
Who cheers theChi del gi - ta - no i gior - ni ab - bel - la?  
Who cheers the days of the rov - ing Gip - sy?Chi del gi -  
Who cheers the*f* Tuttita - no i gior - ni ab - bel - la, chi?  
days of the rov - ing Gip - sy? Say,chi i gior - ni ab - bel -  
who, who is it cheers hista - no i gior - ni ab - bel - la, chi?  
days of the rov - ing Gip - sy? Say,chi i gior - ni ab - bel -  
who, who is it cheers hista - no i gior - ni ab - bel - la, chi?  
days of the rov - ing Gip - sy? Say,chi i gior - ni ab - bel -  
who, who is it cheers his

*tutta forza*

la? days? La zin-ga rel - tr -  
'Tis the gi ta -

la? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga rel -  
days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi ta -

la? Chi del gi - ta - no i gior-ni ab-bel - la? La zin-ga - rel -  
days? Who cheers the days of the rov-ing Gip - sy? 'Tis the gi - ta -

*ff*

la! na! (They rest awhile from their work, and address the women)

la! na! Ver - sa-mi un  
na! Pour me a

la! Ver - sa-mi un  
na! Pour me a

*f*

trat-to: le-na e co - raggio il cor - po e l'a-ni-ma traggon dal  
tankard, 'tis wine a - lone that makes my courage rise, let us be

trat-to: le-na e co - raggio il cor - po e l'a-ni-ma traggon dal  
tankard, 'tis wine a - lone that makes my courage rise, let us be

*f*

(The women pour them wine in rustic cups.)

be - re.  
drinking.

be - re.  
drinking.

The first system shows vocal staves with the lyrics "be - re. drinking." and piano accompaniment. The piano part features eighth and sixteenth note patterns with triplets and trills.

The piano accompaniment continues with complex rhythmic patterns, including triplets and trills, in both hands.

The second system shows vocal staves with rests and piano accompaniment. The piano part continues with rhythmic patterns, including triplets and trills.

The piano accompaniment continues with rhythmic patterns, including triplets and trills, in both hands. A piano (*p*) dynamic marking is present.

Oh guarda, guar - da! del sole un  
Look how the sun ris-es higher and

Oh guarda, guar - da! del sole un  
Look how the sun ris-es higher and

The third system shows vocal staves with the lyrics "Oh guarda, guar - da! del sole un / Look how the sun ris-es higher and" and piano accompaniment. The piano part continues with rhythmic patterns, including triplets and trills.

The piano accompaniment continues with rhythmic patterns, including triplets and trills, in both hands. A piano (*p*) dynamic marking is present.

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!  
high-er, Look how his rays in the cup are blink-ing!

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!  
high-er, Look how his rays in the cup are blink-ing!

rag-gio bril-la più vi-vi-do nel tuo bic-chie-re!  
high-er, Look how his rays in the cup are blink-ing!

**The Men.** Al-Po-pra! al-Po-pra!  
Come, lads, be-stir ye!

Al-Po-pra! al-Po-pra!  
Come, lads, be-stir ye!

*f* Chi del gi-ta-no i gior-ni ab-bel-la?  
*sf* Who cheers the days of the rov-ing Gip-sy?

*f* Chi del gi-ta-no i gior-ni ab-bel-la?  
*sf* Who cheers the days of the rov-ing Gip-sy?

## Women.

Chi del gi - ta - no i gior - ni ab - bel - la, chi?  
Who cheers the days of the rov - ing Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?  
Who cheers the days of the rov - ing Gip - sy, say,

Chi del gi - ta - no i gior - ni ab - bel - la, chi?  
Who cheers the days of the rov - ing Gip - sy, say,

chi i gior - ni ab - bel - la?  
who, who is it cheers his days?

chi i gior - ni ab - bel - la?  
who, who is it cheers his days?

chi i gior - ni ab - bel - la?  
who, who is it cheers his days?

La zin - ga -  
'Tis the gi -

La zin - ga -  
'Tis the gi -

la zin - ga - rel - la!  
'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!  
ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

rel - la, la zin - ga - rel - la, la zin - ga - rel - la!  
ta - na, 'tis the gi - ta - na, 'tis the gi - ta - na!

# Nº 8. "Stride la vampa.,, Canzone.

While Azucena sings, the Gipsies gather round her.

Allegretto (♩=60)

Azucena.

Stri - de la vam - pa! la  
Fierce flames are soar - ing, the

fol - la in - do - mi - ta cor - re a quel fo - co lie -  
cru - el mul - ti - tude Rush to the pas - time, laugh

ta in sem - bian - za! Ur - li di - gio - ja in -  
in their mad - ness, Fren - zied with plea - sure, shout -

- tor - no ec - cheg - gia - no: cin - ta di - sgher - ri  
- ing as vul - tures cry. Forth comes the vic - tim,

don - na s'a - van - za! Si - ni - stra splen -  
girt with her sad - ness. Rough guards with curs -

*p*

de sui vol - ti or - ri - bi - li la te - tra  
es drag her a - mid the crowd, O'er all the

*Cl. & Fag. sustain*

fiam - ma che s'al - za, che s'al - za al ciel,  
flame rush - es up - ward, ac - cus - ing the sky,

*Wln.*

che s'al - za al ciel!  
the si - lent sky! *Ob. & Cl.*

*f* *p*

*ff*

## Azucena.

Stri - de la vam - pa! giun - ge la  
Fierce flames are roar - ing, bring forth the

vit - ti - ma ne - ro ve - sti - ta,  
sac - ri - fice, Bare - foot, un - gir - dled,

di - - scin - ta e scal - za! Gri - do fe - ro -  
in - - gar - ment sa - ble, Yells of de - ri -

ce di - - mor - te le - va - si, l'e - co il ri -  
sion greet - ed her ag - o - ny, Wri - thing they -

pe - te di bal - za in bal - za! Si -  
bound her, 'mid cries as of Ba - bel, And

ni - stra splen - de sui vol - ti or - ri - bi - li  
there they watch'd her scorch at the fie - ry stake,

la te - tra fiam - ma che s'al - za, che s'al - za al ciel,  
O'er all the flame rush - es up - ward, ac - cus - ing the sky,

che s'al - za al ciel!  
the si - lent sky!

**ff**

Nº 9. "Mesta è la tua canzon!,"  
Chorus of Gipsies.

**Azucena.** *Assai moderato.* *cupo ed allarg.*

Del pa-ri me-sta che la sto-ri-a fu -  
'Tis sad in - deed, but sad-der still the dire-ful

**Chorus of Gipsies.**

*p* Me-sta è la tua can - zon!  
Sad is thy morn-ing song.

*p* Me-sta è la tua can - zon!  
Sad is thy morn-ing song.

*p* Me-sta è la tua can - zon!  
Sad is thy morn-ing song.

**Piano.** *Assai moderato.* *sempre più p ed allarg.*

(Turns towards Manrico and says in an undertone)

ne-sta da cui tragge ar-go-men-to! Mi ven-di-ca! mi ven-di-ca!  
sto-ry that I ev-er must re-mem-ber. A - venge thou me! A - venge thou

Ob. & Cl.

**Manrico.** **A Gipsy.**

ca! (L'ar-ca-na pa-ro-la o-gnor!) Compagni, avanza il giorno; a pro-cac-ciar-ci un  
me! (A - gain those mysterious words!) Companions, now 'tis day-light, come forth to seek your

## Allegro.

pan, su su! scen-dia-mo per le pro-pin-que vil - le. An -  
 bread, A-rise! de-scent we up-on the nearest vil-lage. A -

Vln. #

dia-mo!  
 way then!

(They carefully replace their tools in their bags and descend from the height, singing as they go.)

Chorus.

An-dia-mo!  
 A-way then!

An-dia-mo!  
 A-way then!

An-dia-mo!  
 A-way then!

## Women. (withdrawing)

Chi del gi - ta - no i  
 Who cheers the days of the

gior - ni ab - bel - la?  
 rov - ing Gip - sy?

Chi del gi - ta - no i  
 Who cheers the days of the

gior - ni ab - bel - la?  
 rov - ing Gip - sy?

*mf* Strings *dim.*

gior - ni ab - bel - la? Chi i gior - ni ab - bel - la?  
rov - ing - Gip - sy? Who is it cheers his days?

Chi? chi? ab - bel - la? Chi del gi -  
Who? who? who cheers his days? Who cheers the

Chi? chi? ab - bel - la? Chi del gi -  
Who? who? who cheers his days? Who cheers the

La zin - ga - rel tr - la!  
'Tis the gi - ta na!

ta - no i giorni ab - bel - la? La zin - ga - rel - la!  
days of the rov - ing Gip - sy? 'Tis the gi - ta na!

ta - no i giorni ab - bel - la? La zin - ga - rel tr - la!  
days of the rov - ing Gip - sy? 'Tis the gi - ta na!

Fl. Ob. Cl.  
*pp*

(far away)

la zin - ga - rel tr - la!  
'tis the gi - ta na!

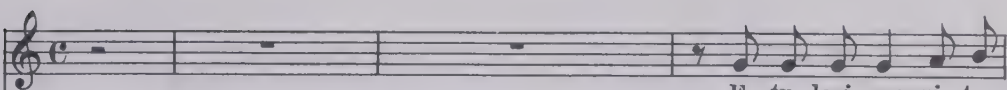
la zin - ga - rel tr - la!  
'tis the gi - ta na!

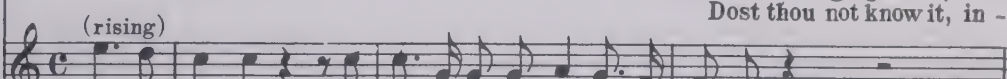
la zin - ga - rel tr - la!  
'tis the gi - ta na!

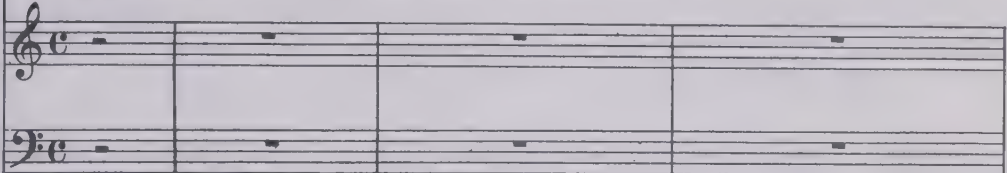
Cl. Fag. *tr* *ppp morendo*

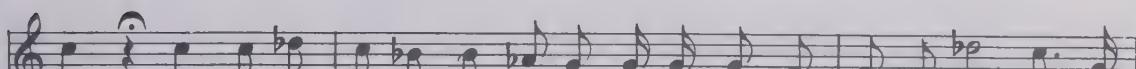
Nº 10. "Condotta ell'era in ceppi."  
Recitative and Narrative.

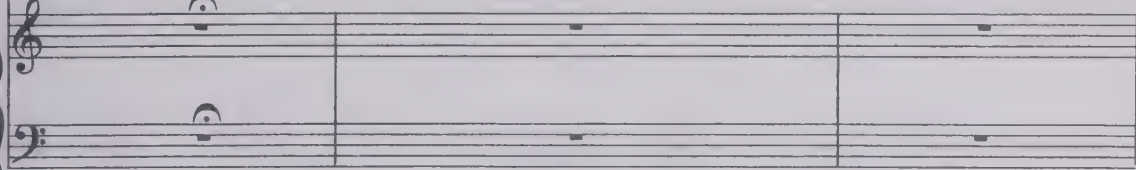
Music Department  
Humanities Division 83  
Florissant Valley Community College

**Azucena.**  E tu la i-gno-ri, tu  
Dost thou not know it, in -

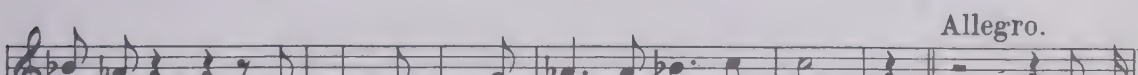
**Manrico.**  (rising)  
So-li or sia-mo! Deh, narra quel-la sto-ria fu - ne-sta.  
None can hear us! Oh tell me of that sorrowful sto-ry.


**Piano.** 

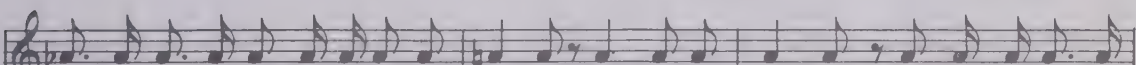
 pur? Ma, gio-vi - net-to, i pas - si tuoi d'am-bi-zion lo spro-ne lun-gi tra -  
deed? Long by the wars thou from thy peo-ple hast been di - vid - ed, or thou hadst

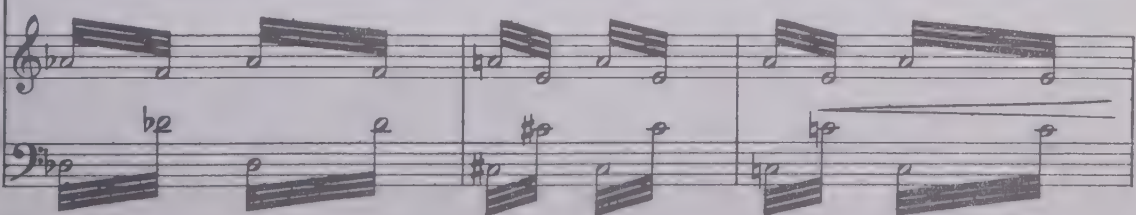


**Allegro.**

 e - a! Del - l'a-va-jil fi - ne a - cer-boè que-st'i - sto-ria. La in-col-  
heard it. That sto-ry tells my moth-er's bit - ter end-ing: She was



 pò su-per-bo con-te di ma-le - fi - zio, on-de as-se - ri - a, còl-to un bam-bin suo  
charg'd with magic arts by a cru-el no - ble, thro' her en-chantments one of his sons had



fi - glio - per-ish'd, Es - sa brucia - ta ven - ne ov' ar - de quel fo - co!  
There at the stake they burnt her, where now thou art standing!

**Manrico.** (starts away from the spot with dread) **Andante mosso** (♩ = 120) **Azucena.**  
Ahi! scia - gu - ra - ta!  
Oh spot of hor - ror!

Cl. & Vln.  
*p* *sottovoce*  
Strings

dot - ta el - le - ra in cep - pi al su - o de - stin tre -  
chains to her doom they dragg'd her, no hope was there of as -

men - do; col fi - glio sul - le brac - cia, io la se - gua pian -  
sis - tance; My ba - by on my shoul - der, I fol - lowed at a

gen - do. In - fi - no ad - es - sa un var - co ten - tai, ma in - va - no, a -  
dis - tance; In vain I sought to ap - proach her, in vain my un - hap - py

*f*  
 prir - mi, in - van ten - to la mi - se - ra fer - mar - sie be - ne - dir -  
 moth - er To bless me put forth her hands, ere flames her breath could smoth -

Cl. & Fag.

mi! Chè, fra bestemmie o - sce - ne, pun - gen - do - la coi  
 er! Guards, savage and fe - ro - cious, With jeers bru - tal - ly

*p*

*f*  
 fer - ri, al ro - go la cac - cia - va - no gli scol - le - ra - ti  
 load her, With spears and cru - el taunting words in - to the flames they

sgher - ri Al - lor, con tronco ac - cen - to: "mi  
 goad her; *pp* And in her dy - ing strug - gle, "A -

*p* *f* *p*

ven - di - ca!, scla - mo Quel det - to un e - co e - ter - no in que - sto  
 venge thou me," she cried: Those words I hear for ev - er where'er I

Cl. & Fag.

cor, in— que— sto cor la — sciò. La ven — di —  
go, wher—e'er I go or bide. Did'st thou a —

*f* *p* *fp*

## Azucena.

ca — sti? Il fi — glio giun — sia ra — pir del con — te; lo tra — sci — nai qui  
venge her. I stole the child of that cru — el no — ble; I, too, a fire had

me — co — le fiamme ar — dean già pron — te. (shrink—  
kin — dled, a — venging my tears and trou — ble. tu

Manrico. Le fiamme? Oh ciel! Oh, mother, with fire? What

ing from her.) Ei di — strug — ge — a — si in pian — to —  
When in my arms he la — ment — ed,

for — se? say'st — thou?

Fl. & Ob. *pp*

io mi sen - ti - va il co - re di - la - nia - to, in -  
 Pit - y was stirr'd in my bo - som, I my pur - pose re -

*Allegretto.* (♩ = 60.)

*sotto voce e declamato*

fran-to! pent-ed. Quan - d'ec - co a - gl'e gri  
 Then dark - ly a cloud came

*pp sempre* *Vln. 2 di.*

spir - ti, co - me in un so - gno, ap -  
 o'er me, Up - rose that fa - - tal

*ppp* *sottovoce*

par - ve la vi - sion fe -  
 vi - sion: Lu - rid flames a -

*tr*

ra - le di spa - ven - to - se  
 scend - ing shout - ings of fierce de -

*tr*

lar - ve!  
ri - sion,

gli sgher - ri!  
the sol - diers

ed il sup -  
point - ing their

pli - zio!  
lanc - es, —

la ma - dre  
my moth - er,

smor - ta in  
wan and

vol - to,  
bleed - ing,

scal - za,  
bare - foot,

di -  
and

scin - ta!  
faint - ing,

il gri - do,  
I hear her,

il  
I

gri - do,  
hear her,

il no - to gri - do  
for re - tri - bu - tion

a - scol - to!  
she's plead - ing:

“Mi  
“A -

Viol.

Cl.

*ff* *ven - di - ca!,,  
venge thou me!"*

*ff* *Tutti.* *dim.*

*pp agitatiss. declamato*

*Corni, etc.* *pp* *La ma-no con-vul - sa sten-do\_  
The shudder of death then seiz'd me;*

*stin - go la vit - ti - ma\_ nel fo - co la trag-go,  
o - ver Her hapless head the flames rose de-vouring,*

*la so - spin - go! Ces - sa il fa - tal de -  
in they drove her! Hor - ror my sens - es*

*li - rio\_ l'or - ri - da sce - na fug - ge\_  
cloud - ed, from that dread vi - sion turn-ing, la -  
I*

*pp* *ff*

fiam - ma sol di - vam - pa, e la sua pre - da  
saw the fire be - fore me, my strugg - ling vic - tim

*pp*

Viole & Cello.

strugge! burning! Pur vol - go in - tor - no il guar - do e in -  
And when I look'd a - round me, in -

*ff* *pp* *p*

nan - zi a me veg - gi - o del - l'em - pio con - te il fi - glio!  
stead of him I cher-ish'd, I saw the ha - ted in - fant! **Manrico.**

Ah! che  
Ah, what

Il fi - glio mi - o, mio fi - glio a - vea bru - cia - to!  
My own had per - ish'd, And I, and I had slain him!

di - ci? Ah!  
sayst thou? Ah!

Qua - le or - tale of

*cresc. sempre* *ff*

Cl. & Fag.

ror! \_\_\_\_\_ Ah! \_\_\_\_\_  
 woe! \_\_\_\_\_ Ah! \_\_\_\_\_

Qea - le or -  
 Tale of

## Azucena.

Mio fi - glio, mio fi - glio,  
 Oh hor - ror! oh hor - ror!

ror! oh qua - le or - ror!  
 woe, oh say no more!

## Azucena.

il fi - glio mi - o! il fi - glio mi -  
 my son had per - ish'd, and I my - self,

— o a-vea bru - cia - to!  
 — my-self had slain him!

Manrico.  
 Or - ror!  
 No more!

*dim.*

## Manrico.

Qua-le or-ror!  
Say no more!

*sempre dim.*

Qua - le or-  
Say no

## Azucena.

ror!  
more!

Sul  
Ah!

ca -  
let

po  
me

mi - o  
think

le  
on

ch -  
day

io -  
day

ch -  
day

*allarg. poco a poco e morendo*

me  
no

sen -  
more,

to  
the

driz -  
re -

zar -  
mem -

-  
brance

-  
is

si an -  
death,

cor!  
I

driz -  
I

no  
more,

I  
can

no  
more,

I  
can

no  
more,

I  
can

no  
more.

(Azucena falls exhausted on her seat; Manrico stands for some moments dumb with horror and astonishment.)

zar -  
can

si an -  
no

cor!  
more,

driz -  
I

zar -  
can

si an -  
no

cor!  
more,

driz -  
I

zar -  
can

si an -  
no

cor!  
more,

driz -  
I

zar -  
can

si an -  
no

cor!  
more,

driz -  
I

zar -  
can

si an -  
no

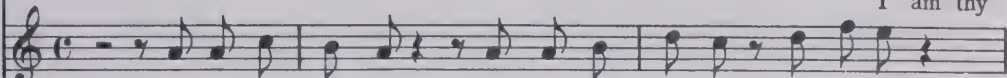
cor!  
more.

Nº 11. "Mal reggendo all'aspro assalto.,  
Recitative and Duet.

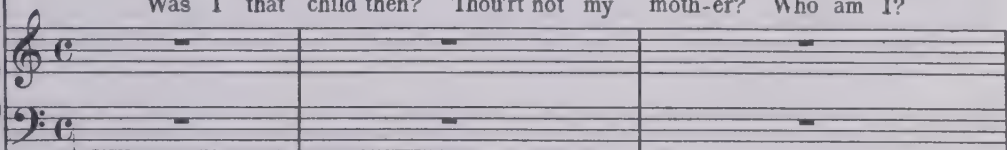
(interrupting him)

Azucena. 

Tu sei mio  
I am thy

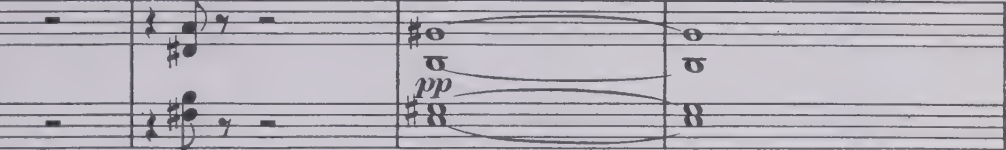
Manrico. 

Non son tuo fi-glio! E chi son i-o? chi dun-que?  
Was I that child then? Thou'rt not my moth-er? Who am I?

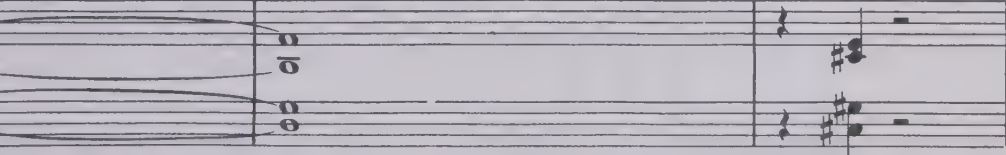
Piano. 

fi-glio! Ah for-se? che vuo-i! Quan-do al pensier s'af-fae-cia il tru-ce  
mother. What said I? I know not! when I re-call that day of de-spair and

Ep-pur di-ce-sti—  
And yet thy sto-ry—




ca-so lo spirto in-te-ne-bra-to po-ne stol-te pa-ro-le sul mio labbro— Ma-dre,  
anguish, my darken'd reason sees im-agin'd vi-sions of hor-ror and de-lusion. Moth-er,



*con passione* Manrico. *tutto questo Rec<sup>to</sup>*  
Azucena. *molto presto.*

te-ne-ra madre non m'a-ve-sti o-gno-ra? Po-trei ne-gar-lo? A me, se vi-vi-an-  
fond lov-ing mother thou hast found me ev-er. I'll ne'er de-ny it. To me thou ow'st thy



co - ra, nol dê - i? Not-tur - na, nei pu - gna - ti cam - pi di Pe -  
 life, for I sav'd thee. Re-mem - ber, when up - on the ram-parts of Pe -

lil - la, o - ve spen - to fa - ma ti dis - se, a dar - ti se - pol - tu - ra non  
 lil - la, 'mid the dead thy comrades had left thee, did I not seek thee out to en -

mos - si? La fug - gen - te au - ra vi - tal non i - sco - vri nel se - no, non t'ar - re -  
 tomb thee? Who re - vived the dy - ing spark of vi - tal flame, who watch'd thy returning

stò mater - no af - fet - to? E quan - te cu - re non spe - si a ri - sa -  
 breath, who but thy mother? Think of the care un - ceas - ing with which thy

nar le tan - te fe - ri - te!  
 wounds I fond - ly tended!

**Manrico.** (with noble pride)

Che por - tai quel dì fa - ta - le, ma tut - te qui, nel  
 Yes, I thought my days were num - ber'd, but dy - ing still I

pet-to! Io sol, fra mil - le già sban-da-ti, al ne-mi - co vol-gen-do ancor la  
glo-ried that on my breast a-lone I bore them, I a-lone fac'd the foe, of all my

faccia! Il rio De Lu-na su me piom-bò col suo drappel-lo: io caddi! pe-  
squadron. 'Twas there the cur-sed de Lu - na with his troops surprised me, and wounded I

*ff* *pp*

**Allegro. Azucena.**

rò da for-te io cad-di! Ec-co mer-ce - de ai gior-ni, che l'in-  
fell, - fell like a sol-dier. And what re-turn for thy mer-cy hath he

*p*

fa-me nel sin-golar cer-tame eb-be sal - va da te! Qual t'ac-cie - ca - va  
made thee? He vilely doth pur-sue him who spared him that day. Tell me what moved thee

**Manrico.**

stra-na pietà per es-so? Oh ma-dre! non saprei dir - lo a me stes-so!  
then to refrain from strik-ing? Oh, mother, I in that mo - ment was spell-bound!

*dim.*

Azucena.

Manrico. *cantabile*

Stra - na pie - tà, stra - na pie - tà! Mal reg -  
 Strange are thy words, strange are thy words. I as -

*p*

gen - do al - l'a - spro as - sal - to, ei già  
 sault - ed, he fee - bly de - fend - ed, At my -

toc - co il suo - lo a - ve - a: ba - le -  
 mer - cy the foe lay ex - tend - ed, Bright - ly -

na - va il col - po in al - to che tra -  
 flash - ing my blade was de - scend - ing, Scorn I

*agitato e cupo*

fig - ger - lo, tra - fig - ger - lo do - ve - a quan - do ar - re - sta, quando ar -  
 owed him for the ha - tred that he bore me: When a ma - gic pow - er

Ob. & Cl.

re - sta un mo - to ar - ca - no nel di - scen - der, nel di -  
 stay'd my arm up - litt - ed; Wrath and scorn had from my

scen - der que - sta ma - no, le mie fi - bre a - cu - to ge - lo fa re -  
 heart that mo - ment drift - ed, And a tremor of awe with - held my arm, I

pen - te ab - bri - vi - dir! men - tre un gri - do  
 dared not shed his blood! Words as of warn - ing

vien dal cie - lo, men - tre un gri - do vien dal cie - lo che mi  
 close be - side me, words of warn - ing close be - side me, thus they

**Azucena. Meno mosso.**  
*ppp sottovoce* Ma nel - l'al - ma del - l'in - gra - to non par - lò del ciel un  
 Oh my son, would'st thou but heed me, Or that speed - y death would  
 di - ce: non fe - rir  
 whisper'd: End this feud.

**Meno mosso. (♩ = 92.)**  
*pp* *p* *Vln.*

det - to, non par - lò del cie - lo un det - to! Oh! se ancort i spinge il  
blight him, or that speed - y-death would blight him. Oh if fate a-gain should

fa - to a pagnar col ma - le - det - to, a pu - gnar col ma - le -  
lead thee Where thy dead-ly blade can smite him, where thy dead - ly blade can

det - to, com - pi, o fi - glio, qual d'un Di - o, com - pi al -  
smite him, Shew no - mer - cy, ne'er gain - say me, Strike him

lo - ra il cen - no mi - o! Si - no al - l'el - sa que - sta  
sure - ly, son, then o - bey me, Sheathe thy dag - ger to the

la - ma vi - bra, immer - gi al - l'empio in cor, vi - bra, im - mer - gi al - l'em - pio in  
hilt with - in th'un - grate - ful traitor's heart, sheathe thy dag - ger with - in his -

cor! Si-no all'el - - sa que-sta la - - ma, que-sta la - -  
 heart! Strike the trai - - tor, strike the trai - - tor, strike the trai - -  
 Manrico.

Si, lo giu-ro, que - sta la - ma scen - de  
 Yes, I swear it, yes, this dag-ger I will

ma vi-bra, immer-gi al-l'em-pio in co - re, vi-bra, im-mer-gi al-l'em-pio in  
 tor, sheathe thy dag-ger in his heart; — yes, sheathe thy dag-ger with-in his

rà — del-l'em-pio in co - re, scen - de - rà — del - l'em - pio in  
 sheathe — with-in his heart, — yes, I will sheathe it — in his

8

cor! Si-no all'el - - sa que-sta la - - ma, que-sta la - -  
 heart! Strike the trai - - tor, strike the trai - - tor, strike the trai - -

cor! Si, lo giu-ro, que - sta la - ma scen - de  
 heart! Yes, I swear it, yes, this dag-ger, I will

ma vi-bra, immer-gi al-l'em-pio in co - re, vi-bra, immer-gi al-l'em-pio in  
 tor, sheathe thy dag-ger in his heart, — yes, sheathe thy dag-ger with-in his

rà — del-l'em-pio in co - re, scen - de - rà — del - l'em - pio in  
 sheathe — it in his heart, — yes, I will sheathe it — in his

8

cor, al - l'em - pio in cor, sì!  
heart, in his trai - tor heart, yes,

cor, al - l'em - pio in cor, sì!  
heart, in his trai - tor heart, yes,

vi - bra, im - mer - gi al - l'em - pio in cor, vi - bra, im - mer - gi all'em - pio in cor!  
sheathe thy dag - ger in his heart, sheathe thy dag - ger in his heart!

seen - de - rà del - l'em - pio in cor, seen - de - rà del - l'em - pio in cor!  
I will sheathe it in his heart, I will sheathe it in his heart!

(The prolonged note of a horn is heard.)

**Manrico.**

(Sounds his horn in answer.)

L'u - sa - to mes - so Ru - iz in - vi - a For - se (within)  
The wonted signal, perchance 'tis Ru - iz, Answer.

*Corio.* **Allegro.**

**Azucena.** (sits absorbed, unconscious of what passes.)**Manrico.** (to a Messenger, who has entered.)

"Mi ven - di - ca!,  
"A - venge thou me!" **Allegro.** I - nol - tra il  
Thou mayst ap -

**Messenger** (giving a letter.)

piè — Guer-re - sce-ven - to, dimmi, se - gui-a? Ri-spon-dai fo-glio che re-co-a  
 proach, Say what hath brought thee? ti-dings of warfare? I bear a let-ter, 'twill tell thee

**Manrico** (reading.)

te. "In no-stra possa è Castellor; ne dêi tu, per cenno del pren-ce, vi-gi-lar le di-fe-se.  
 all. "Our men have taken Castellor. The prince's order is that thou come instantly to defend it;

O-ve ti è da - to, affret - ta - tia ve-nir. Giun-ta la se-ra, trat-ta in in-gan-no di  
 Unless thy wounds un-heal'd have laid thee low, I shall expect thee; know that, deceiv'd by ti-

(despairingly.)

tua morte al grido, nel vi-cin chio-stro del-la Croce il ve-lo cin-ge-rà Leo-no-ra,, Oh giusto  
 dings of thy death, the fair Leo-no-ra will this day be-come the bride e-lect of heav-en." Oh cru-el

**Allegro agitato mosso.** (♩=100.)**Azucena** (starting up.)**Manrico** (to the Messenger.)

cie - -lo! Che fi - a? Ve - lo - ce scen-di la  
 for - -tune! What saith he? Go, has - ten, bring me a

*ff* Tutti. *ppp* *pp*

bal-za, ed un ca-val-lo a me prov-ve-di.  
charger, De-scend the hill and there a - wait me.

**Messenger.** Azu-  
Cor-ro. Man-  
Yes! Man-

Il tem-po in-cal-za! Vo-la, m'a-spet-ta del col-le ai  
Lose not a moment, fly then, a - wait me, the moments are  
*cena (interposing.)*  
ri-co;  
ri-co!

**Azucena.** (The Messenger departs in haste.) **Manrico.**  
pie-di. E spe-ri? e vuo-i? (Per-der-la! Oh am-ba-scia! —  
pressing. Man-ri-co, what wilt thou? (If I be too tar-dy! —

**Azucena.** **Manr.** (puts on his helmet and seizes his mantle.)  
per-oh - der quel - lan-gel!) (E fuor di se!) Addi - o!  
cru - el tor-ment!) (He's in de - spair.) I leave thee.

**Azucena.** **Manrico.** **Azucena.**  
No, fer-ma, o-di Mi la - scia! Fer-ma! Son  
No, tell me where-fore I can - not. List-en 'tis

*ff*

(with authority.)

*agitato assai*

io che par - lo a te! Pe - ri - gliar - ti an - cor lan - guen -  
I, thy moth - er, speaks. Wilt thou leave me here in sad -

Cl. & Fag.

String *p*

te per cam - min sel - vag - gio ed er - mo! Le fe - ri - te  
ness, For a path of toil, and in an - ger? Thou art fee - ble

vuoi, de - men - te! ri - a - prir del pet - to in - fer -  
yet, 'tis mad - ness! Thou thy life wilt sure - ly en - dan -

*con passione*

mo! No, sof - frir - lo non pos - si - o, il tuo san - gue è  
ger! No, thou must not leave me weep - ing, Thou my life hast

san - gue mi - o! O - gni stil - la che ne ver - si tu la  
in thy keep - ing, If a dan - ger now come nigh thee, It will

spre - mi dal mio cor! tu la spre - mi dal mio cor!  
break thy moth - er's heart, it will break thy moth - er's heart,

*p*

tu la spre - mi dal mio cor, ah! ah! tu la  
it will break thy moth - er's heart, Ah! ah! canst thou

*cresc.*

spre-mi, spre-mi dal cor! Un mo-  
leave me? thou'lt break my heart! Let me

*strongly accept these two 32nd notes.* **Manrico.**

*ff* *p* Fl. Ob. & Cl. >

men - to può in - vo - lar - mi il mio ben, la mia spe - ran -  
go, no more de - tain me, May I per - ish if I lose

za! No, che ba - sti ad ar - re - star - mi, ter - ra e ciel non  
her! Heav'n and earth shall not re - strain me, I must fly to

*ff* *f*

## Azucena.

De - men - te!  
'Tis mad - ness!

ha pos - san - za! Ah! mi sgombra, o ma - dre, i pas - si, Guai per  
dis - a - buse her. 'Tis in vain to re - sist, Oh - moth - er, Thy fore-

*p*

te, s'io qui re - stas - si! tu ve - dre - stia' pie - di tuo -  
bod - ing thou must smoth - er, From the maid whom I have chos -

*f*

## Azucena.

i spen-to il fi - glio di do - lor! No, sof - frir - lo non pos - si -  
en, I would rath - er die than part. No, thou must not leave me weep -

## Azucena.

o!  
ing. Manrico.

No, sof - frir - lo  
No, thou must not

Guai per te, s'io qui re - stas - si! Tu ve - dre - stia'  
Thy fore - bod - ing thou must smoth - er! 'Tis in vain to re-

*mf*

non pos - si - o, il tuo san - gue san - gue mi - o! O - gni  
leave me weep - ing, Thou my life hast in - thy keep - ing, If a

pie - di tuo - i spen - to il fi - glio di - do - lo - re! Tu ve -  
sist, oh - moth - er, Thy fore - bod - ing thou must smoth - er! From the

*tutta forza*  
stil - la che ne ver - si tu la spre - mi dal mi - o cor!  
dan - ger now come nigh thee, It will break thy moth - er's heart!

*tutta forza*  
dre - sti a' pie - di tuo - i spen - to il fi - glio di - do - lor!  
maid whom I have chos - en, I would rath - er die - than part!

*tutta forza.*

fer - ma, deh! fer - ma! M'o - di, deh! m'o - di!  
Stay then, oh stay then! Hear me, oh hear me!

Mi la - scia, mi la - scia! -  
No lon - ger de - tain me!

Ah fer - stay - ma! m'o di, son  
Ah my son, leave me

Per - der quel l'an - ge - lo! Mi la - scia, mi  
Heav - en and earth shall not re - strain me, I

io not, che par-la a te, par-la a te! fer - ma, fer - ma, fer -  
 'Tis I, thy moth- -er, who speaks, my son, oh stay, my  
 la go, scia! ad - di - -o! mi la - -scia, mi  
 moth - er, fare - - well, oh moth - er, I

ma, fer - ma, ah fer - ma, fer - ma, fer - ma! deh! fer - ma,  
 son, oh stay, oh stay, oh hearthy moth - er, my son, oh  
 la - -scia, mi la - -scia, mi la - -scia! deh la - -scia, ad -  
 must go, oh moth - er, I must go, I go, oh

fer - - ma, ah fer - ma, fer - ma, fer - ma! (Exit Manrico, Azucena  
 hear me, oh stay! oh hear thy moth - er! trying in vain to de-  
 di - -o, mi la - scia, ad - dio, ad - di - o!  
 moth - -er, oh moth - er, mother, fare - well!

# Nº 12. "Il balen del suo sorriso., Recit. and Aria.

Cloisters of a Convent near Castellor. Trees at the back. Night.

Andante mosso. (♩=80.)

Piano.

Vlms. pizz.

Bassi pizz.

(The Count, Ferrando and several followers enter furtively, wrapped in their cloaks.)

Count. Recit.

Tut-to è de-serto; nè per l'au-re an-co-ra suo-na lu-sa-to car-me\_ Intempo io  
All here is silent, From th'ac-cus-tom'd o-r-isons thy are yet re-pos-ing; We are in

Ferrando.

Count.

giungo! Ar-di-ta o-p-ra, o si-gno-re, im-pren-di. Ar-di-ta, e qual fu-ren-tea-  
safety. A bold ad-venture thou hast un-der-tak-en. 'Tis daring, 'tis such as slight-ed

Strings arco

*p*

mo-re ed ir-ri-ta-to or-go-glio chie-se-ro a me. Spen-to il ri-  
love, and scorn, shown me by that out-cast, from me de-mand. She thought him

val, ca-du-to o-gnio-sta-col sem-bra-va a' miei de-si-ri; no-vel-lee più pos-  
dead, and ev-'ry ob-sta-cle had vanish'd, that now im-pedes me, When yet an-oth-er

*Allegro.*

sen-te el-la ne ap-pre-sta L'al-ta-re! Ah no— non fia d'al-tri Le-o-  
pre-text she had dis-covered: the cloister! Ah no, I will nev-er-more re-

no-ra! Le-o-no-ra è mi-a!  
sign thee! Mine art thou, Leo-no-ra!

*Largo. (♩=50.) cantabile*

Il ba-len del suo sor-ri-so d'u-na—  
In the light of her sweet glanc-es, Joy ce-

*Viola.*  
*p Cl.*  
*Bassi pizz.*  
*Cor. & Fag.*

stel-la vin-ce il rag-gio! il ful-gor del suo bel vi-so no-vo in-  
les-tial beameth up-on me; When her smile mysoul en-tranc-es Death were

*dolciss.* *pp*

fonde, no-vo in-fon-de a me co-rag-gio. Ah! l'a-mor, l'a-mo-re on-pleasant, with that smile she hath un-done me. Ah, these pangs that now make me

d'ar-do, le fa-vel-lin mi-o fa-vor! sper-dajl  
lan-guish, But with life a-lone will de-part, Shed thy

*opp.* *dolce*

*dolce*

so-le d'un suo sguar-do la tem-pe-sta del mio  
balm on my an-guish, Lull the tempest of my

*con espansione*

cor. Ah! l'a-mor, l'a-mor on-d'ar-do, le fa-vel-lin mio fa-  
heart. Ah, the pangs that make me lan-guish, But with life will they de-  
Fl. & Cl.

*f* vo - re, sper - dail so - le d'un suo sguar - do la tem - pe - sta del mio  
part, — Shed thy balm up - on my an - guish, Lull the tem - pest of — my

*dim. dolce*

*f* *pp*

*Vln. Ob. etc.*

cor. Ah! l'a - mor, l'a - mor on - dar - do, le fa - vel - li in mio fa -  
heart. Ah, the pangs that make me lan - guish, But with life they will de -

vor, — sper - dail so - le d'un suo sguar - do la tem - pe - sta,  
part, — Shed thy balm up - on my an - guish, Lull the tem - pest,

*f*

ah! la tem - pe - sta del mio  
ah! lull the tem - pest of my

(A bell is heard.)

cor! Qual suo - no! Oh  
heart! That ring - ing: She

*p* Bell.

## Allegro assai mosso.

ciel! comes! Ferrando. Ah, pria che giun-gaa-l'al-  
Be-fore the shrineshe can

La squil - la vi - ci-nojl ri - to an-nun-zia.  
The bell summons all be-fore the al-tar.

Allegro assai mosso. (♩=80.)

Strings.

Ferrando. Count.

tar, si ra - pi - sca! Oh ba - da! Ta - ci! non o - do? an-  
reach, I will seize her. Be care-ful! Si-lence! now leave me, and

(Ferrando and the

da - te — di quei fag - gial-l'om-bra ce - la - te - vi.  
hide thee. Go, con-ceal yourselves in the grove be-yond.

followers withdraw gradually.)

Ah! fra po - - co mia di - ver-  
She ap - proach - - es mine she shall

(He anxiously watches the door.  
from which Leonora is to enter.)

**Chorus.**

**TENOR.** *sottovoce*

**BASS.** *sottovoce*

ra! Tut - to m'in-ve - ste un fo - co!  
be! Love fierce-ly burns with-in me!

Ar -  
We -

**Ferrando and followers. sottovoce**

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel  
We go, we go, in se-cre-cy, thy man - date to

dir! andiam, ce - lia-mo - ci fra l'om - bre, nel mi -  
go, we go, in se - cre - cy, thy man - date to o -

Ar-dir! an-diam, ce-lia-mo-ci fra l'om - bre, nel  
We go, we go, in se-cre-cy, we go, thy man -

**ppp** *ed assai staccato*  
Strings, Cl. & Fag.

mi-ster! ar-dir! ar-dir! andiam, si - len-zi- o!  
o - bey; we go, A - way, a - way, with si-lent step,

ste - ro, nel mi-ster! ar-dir! an-diam. si - len-zi-o! si  
bey, yes, to o - bey, A - way, a - way, with si-lent step, no

mi-ster! ar-dir! ar-dir! andiam, si - len-zi- o!  
- date to o - bey, A - way, a - way, with si-lent step,

Count.

Un poco meno.

si com - pia il suo vo - ler! ar-dir! Per me o - ra fa-  
 no sound our pres - ence shall be-tray. The pas - sion that in-

com - pia il suo vo - ler, il suo vo - ler!  
 sound, no sound our presence shall be-tray.

si com - pia il suo vo - ler! ar-dir!  
 no sound our pres - ence shall be-tray.

Un poco meno.  
 Vln., Fl., Ob., Cl. & Fag and Tromba with voice.  
 Strings & Corni.

ta - -le, i tuoi mo-men- -ti af - fret - ta, af fret - ta: la  
 spires — me Will brook no more, no more de - lay - ing, No

*stent.*

*stent.*

gio - ja che m'a - spet - ta, gio - ja mor - tal non  
 more with scorn re - pay - ing, I swear thou shalt be

*tutta forza*  
 è, — gio - ja mor - tal, no, no, no, non e! In-  
 mine, — thou shalt be mine, ay! thou shalt be mine. Re-

va - noun Dio ri - va - le s'op - po - ne al - l'a - mor  
sist - less ar - dor fires me, No ri - val shall pos -

mi - o, non può nem - men un Di - o, don - na, ra -  
sess thee, Thy fate, with love to bless me, Thou peer - less

pir - tia me, non può ra - pir - ti a me!  
maid di - vine, thou peerless maid - en di - vine. Ar -  
We

**Chorus.**

*ppp*

**Tempo I.  
Ferrando.**

Ar - dir! an - diam, ce - lia - mo - ci fra l'om - bre, nel  
We go, we go, in se - cre - cy, thy man - dateto

dir! andiam, ce - lia - mo - ci fra l'om - bre, nel mi -  
go, we go, in se - cre - cy, thy man - date to o -

Ar - dir! an - diam, ce - lia - mo - ci fra l'om - bre, nel  
We go, we go, in se - cre - cy, we go, thy man -

**Tempo I.**

*ppp ed assai stacc.*

mi - ster, ar - dir! ar - dir! andiam, si - len - zi - o!  
o - bey; we go; A - way, a - way, with si - lent step,

ste - ro, nel mi - ster! ar - dir! andiam, si - len - zi - o!  
bey, yes, to o - bey; A - way, a - way, with si - lent step, si  
no

mi - ster! ar - dir! ar - dir! andiam, si - len - zi - o!  
date to o - bey; A - way, a - way, with si - lent step,

Count.

si com - pia il suo vo - ler! ar - dir! Per  
no sound our pres - - ence shall be - tray. The

com - - pia il suo vo - ler, il suo vo - ler!  
sound, no sound our pres - ence shall be - tray.

si com - pia il suo vo - ler! ar - dir!  
no sound our pres - - ence shall be - tray.

*un poco meno*

me o - ra fa - ta - le, i tuoi mo - men - ti af -  
pas - sion that in - spires me Will brook no more, no

*un poco meno*

*stent.*

fret - ta af-fret - ta: la gio - ja che m'a - spet - ta, gioja mor-  
more de - lay - ing, No more with scorn re - pay - ing, I swear thou

*stent.*

tal non è, gioja mortal, no, no, no, non è! In-  
shalt be mine, thou shalt be mine, ay! thou shalt be mine! Re-

va - no un Dio ri - va - le s'op - po - neal-l'a - mor  
sist - less ar - dor fires me, No ri - val shall po -

mi - o, non può nem-men un Di - o, don-na, ra -  
sess thee, Thy fate, with love to bless me, Thou peer-less

pir - ti a me, non può ra - pir - ti a  
maid di - vine, thou peer-less maid - en di -

me. vine. *Ferrando* *pp* Non può nemmen, nemmen un  
It is thy fate with love to

*pp* Ar - dir! ar - dir!  
We go! we go!

*pp* Ar - dir! ar - dir!  
we go! we go!

*pp* Ar - dir! ar - dir!  
we go! we go!

Tempo I.

Di - o bless me, ra - pir - tia me, ra - pir - tia  
No hat - ed ri - val shall pos -

ar - dir! ar - dir!  
we go! we go!

ar - dir! ar - dir!  
we go! we go!

ar - dir! ar - dir!  
we go! we go!

me, no, no, non può ra - pir - tia me,  
sess thee, no, no, thou shalt be mine;

si - len go! zio! ar - dir! ar - dir! ce -  
we go! Thy man - date to o -

si - len go! zio! ar - dir! ar - dir! ce -  
we go! Thy man - date to o -

ah, si - len go! zio! ar - dir! ar - dir! ce -  
yes, we go! Thy man - date to o -

No, no, no, non può nemmen un  
 No, no, no, no ri - val shall pos-

lia - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -  
 bey, we go! thy man - date to o - bey, we go! thy man - date to o -

fra - mo - ci fra l'om - bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -  
 bey, we go! thy man - date to o - bey, we go! thy man - date to o -

*ff*  
 Di - o, thee, I don - na, ra - pir - ti a  
 sess - thee, I swear - that thou shalt - be -

*ff*  
 ci fra l'om - bre, nel mi -  
 bey, thy man - date to o -

*ff*  
 ci fra l'om - bre, nel mi -  
 bey, thy man - date to o -

*ff*

*sottovoce.*  
 me, non può nem - men, nem - men un  
 mine, It is thy fate with love to

*pp*  
 ster! ar - dir! ar - dir!  
 bey! we go! we go!

*pp*  
 ster! ar - dir! ar - dir!  
 bey we go! we go!

*pp*  
 ster! ar - dir! ar - dir!  
 bey! we go! we go!

Di - o  
bless me,

ra - pir - tia me, ra - pir - tia  
No hat - ed ri - val shall pos -

ar - dir!  
we go!

ar - dir!  
we go!

ar - dir!  
we go!

ar - dir!  
we go!

me, no, no,  
sessthee, no,

non no, no,

ra - pir - thou shalt

tia me,  
be mine,

si - len go! - zio! ar - dir! ar - dir! ce -  
we go! thy man - date to o -

si - len go! - zio! ar - dir! ar - dir! ce -  
we go! thy man - date to o -

ah, yes, si - len go! zio! ar - dir! ar - date - dir! ce -  
we go! thy man - date to o -

no, no, no, non può nem-men un  
no, no, no, no ri - val shall pos -

lia - mo - ci fra l'om-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -  
bey, we go! thy man-date to o - bey, we go! thy man-date to o -

lia - mo - ci fra l'om-bre, nel mi - ster! ar - dir! ar - dir! ce - lia - mo -  
bey, we go! thy man-date to o - bey, we go! thy man-date to o -

*ff*

Di - o, o don - na, ra - pir - ti a  
 sess - thee, I swear - that thou shalt be -

*ffe*

ci fra l'om bre, nel mi -  
 bey, thy man - date to o -

*ff*

ci fra l'om bre, nel mi -  
 bey, thy man - date to o -

*ff*

(The Count slowly withdraws, and conceals himself with the Chorus among the trees.)

*p*

me! no! Ar - dir! ce - lia - mo - ci, ce - lia - mo - ci fra l'om-bre, nel mi -  
 mine. Go, yes, go in se - cre - cy, in se - cre - cy my mandate to o -

ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -  
 bey! we go! in se - cre - cy, thy man - date

ster! Ar - dir! ce - lia - mo - ci, ce - lia - mo -  
 bey! we go! in se - cre - cy, thy man - date

*pp*

ster! sì, ar - dir! ce - lia - mo - ci, ce -  
 bey! go, yes go in se - cre - cy, in

ci! ar - dir! ce - lia - mo - ci, ce -  
 to o - bey, in se - cre - cy, in

ci! ar - dir! ce - lia - mo - ci, ce -  
 to o - bey, in se - cre - cy, in

lia-mo-ci fra l'ombre, nel mi-ster, ce-lia-mo-ci fra l'om-bre,  
se-cre-cy my mandate to o-bey, in se-cre-cy my man-date

lia - - mo - - ci, ce - lia - mo - ci fra l'om - bre,  
se - - cre - - cy, in se - cre - cy thy man - date

lia - - mo - - ci, ce - lia - mo - ci fra l'om - brè,  
se - - cre - - cy, in se - cre - cy thy man - date

nel mi-ster, ce-lia-mo-ci fra l'om-bre, nel mi-ster, ar-dir!  
to o-bey, in se-cre-cy my man-date to o-bey; a-way,

nel mi-ster, ce-lia-mo-ci fra l'om-bre, nel mi-ster, ar -  
to o-bey, in se-cre-cy thy man-date to o-bey; a -

nel mi-ster, ce-lia-mo-ci fra l'om-bre, nel mi-ster, ar -  
to o-bey, in se-cre-cy thy man-date to o-bey; a -

*pp* (going off.) *morendo* *pp*

andiam, ar-dir! ar-dir!  
a-way, a-way, a-way!

dir! an-diam, ar-dir! ar-dir!  
way, a-way, a-way, a-way!

dir! an-diam, ar-dir! ar-dir!  
way, a-way, a-way, a-way!

*morendo* *pp*

## N° 13. "Ah, se l'error t'ingombra.,,

Andante.

Finale.

(Voices alone.)

Chorus  
of  
Nuns(behind  
the scenes.)

Andante. (♩ = 76.)

Piano.

(ad libitum.)

presso a mo-rir, ve dra - i che un'ombra, un so - gno fu: an - zi del sogno ur'  
Not to a shadow link thee, Not to the joys that fade; Turn un - to vis - ions

Count (hidden among the trees.) *sottovoce*

No, no, non può nemmen un  
No, no, I swear thou shalt be

Ferrando (hidden among the trees.) *sottovoce*

Cor - raggio, ardir!  
Be-ware, beware,

om - bra la spe - me di quag - giù!  
fair - er, Where hope is ne'er be - trayd.

Followers  
of the Count (hidden behind the trees.) *sottovoce*

Cor - raggio, ardir!  
Be-ware, beware,  
*sottovoce*

Str.  
(Orchestra.)

Dio mine, ra - pir - ti a me, ra - pir - ti a  
Tho' heav'n it - self should give a  
si com - pia il suo, il suo vo - ler!  
the sound of pray'r is on the air.

si com - pia il suo, il suo vo - ler!  
the sound of pray'r is on the air.

si com - pia il suo, il suo vo - ler!  
the sound of pray'r is on the air.

me!  
sign!

**Chorus of Nuns** (voices alone, as at first.)

Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u - ma - no,  
Strife shall not here come nigh thee, Come, let the veil en - fold thee,

Vie - ni, e t'a - sconda il ve - lo ad o - gni sguardo u - ma - no,  
Strife shall not here come nigh thee, Come, let the veil en - fold thee,

(ad libitum.)

au - ra o pensier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il  
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp - ta - tion

au - ra o pensier mon - da - no qui vi - vo più non è. Al ciel ti vol - gi, e il  
Come, let its grace up - hold thee, Here be thy heart in peace. Ne'er shall temp - ta - tion

*pp*

No, no, non può                      nemmen un  
No, no, I swear                      thou shalt be

Corraggio, ardir!  
Beware, beware,

cie - lo    si schiu-de - rà    per    te.  
try thee, Here will thy sor - rows    cease.

cie - lo    si schiu-de - rà    per    te.  
try thee, Here will thy sor - rows    cease.

Corraggio, ardir!  
Beware, be-ware,

Corraggio, ardir!  
Beware, be-ware,

(Orchestra.)

Dio                      ra - pir - tia me,                      ra - pir - tia  
mine,                      Tho' heav'n it - self                      should give a

si com-pia il suo,                      il suo vo - ler!  
the voice of pray'r                      is on the air!

si com-pia il suo,                      il suo vo - ler!  
the voice of pray'r                      is on the air!

si com-pia il suo,                      il suo vo - ler!  
the voice of pray'r                      is on the air!

## Chorus of Nuns.

me! sign, no, no, non può No, no, I swear nem - men un thou shalt be

Cor - rag-gio, ar-dir! Be-ware, be-ware, Cor - rag-gio, ar-dir! be-ware, be-ware,

Al- Ne'er

Al- Ne'er

Cor - rag-gio, ar-dir! Be-ware, be-ware, Cor - rag-gio, ar-dir! be-ware, be-ware,

Cor - rag-gio, ar-dir! Be-ware, be-ware, Cor - rag-gio, ar-dir! be-ware, be-ware,

Dio mine, ra - pir-ti a me, ra - pir - ti a should give a

si com-pia il suo, the voice of pray'r il suo vo - ler! is on the air,

ciel shall ti temp - ta -

ciel shall ti temp - ta -

si com-pia il suo, the voice of pray'r il suo vo - ler! is on the air,

si com-pia il suo, the voice of pray'r il suo vo - ler! is on the air,

me! sign, No, no, non può nem-men un  
No, no, I swear thou shalt be

cor-rag-gio, ar-dir! Be-ware, be-ware, cor-rag-gio, ar-dir!  
be-ware, be-ware,

gi, tion e try il thee,

gi, tion e try il thee,

cor-rag-gio, ar-dir! Be-ware, be-ware, cor-rag-gio, ar-dir!  
be-ware, be-ware,

cor-rag-gio, ar-dir! Be-ware, be-ware, cor-rag-gio, ar-dir!  
be-ware, be-ware,

Dio mine, ra-pir-ti a me, ra-pir-ti a  
Tho' heav'nit-self should give a

si com-pia il suo, il suo vo-ler!  
the voice of pray'r is on the air,

ciel Here, si ah, schiu-de-ra per  
yes, here will thy

ciel Here, si ah, schiu-de-ra per  
yes, here will thy

si com-pia il suo, il suo vo-ler!  
the voice of pray'r is on the air,

si com-pia il suo, il suo vo-ler!  
the voice of pray'r is on the air,

me, No, no, non può ra - pir - ti a me,  
sign, No, no, I swear thou shalt be mine,

cor the - rag gio, ar -  
the voice of

te, earth - - - ly schiu - de -  
sor - rows

te, earth - - - ly schiu - de -  
sor - rows

cor the - rag gio, ar -  
the voice of

cor the - rag gio, ar -  
the voice of

No, no, non può ra - pir - ti a me!  
Tho' heav'n it-self should give a sign.

dir! pray'r cor-rag-gio, ar-dir!  
is on the air.

ra cease, il ciel per te.  
thy sor-rows cease.

ra cease, il ciel per te.  
thy sor-rows cease.

dir! pray'r cor-rag-gio, ar-dir!  
is on the air.

dir! pray'r cor-rag-gio, ar-dir!  
is on the air.

*morendo.*

*morendo.*

*morendo.*

*morendo.*

## Nº 14. "Degg'io volgermi.,

Andante.

(Enter Leonora with Inez and female attendants.)

Piano. *pp*

Strings

Cl.

Leonora. Recit.

Per- ché pian - ge - te?  
Say, why this weeping?

Inez.

Ah!  
Shall

Cl.

O dol - cia -  
Oh heart of

dun - que tu per sem - pre ne la - sci!  
we not ev - er hence-forth be part - ed?

mi - che, un ri - so, u - na spe - ran - za, un fior la ter - ra non ha per  
kind-ness! this parting for me re - gret not, no joy, no fu - ture is left to

*ppp*

Andante. (♩ = 60.)

*cantabile*

me! Deg-gi - o vol - - ger - mia Quel che de - gli af -  
me! I turn to Him who a - lone can dry the

*pp*

*ppp*

flit - ti è so - lo so - ste - gno, e do - poi pe - ni - ten - ti  
mourn - ers tears of sor - row, and when my days of grief are

*Cello*

gior - ni, può fra glie - let - ti al mio per - du - to be - ne ri - con - giun - ger - mi un  
o - ver, mer - cy e - ter - nal may guide my weary spir - it yet to meet him a -

di! Ter - ge - te i ra - i, e gui - da - te - mi al - l'a - ra!  
gain. Weep not, I pray thee, let us haste to the al - tar. (turning to go.)

**Count.** (suddenly interrupting her.)

No! giam -  
No, re -

Allegro assai.

Leonora.

Giu - sto ciel!  
Help, oh Heav'n!

Inez.

Il Con-te!  
The Count!

mai!  
main!

Per te non hav-vi che l'a-ra d'i-me-  
The al - tar des-tin'd for thee is that of

Il Con-te!  
The Count!

Il Con-te!  
The Count!

Allegro assai. (♩ = 84)

Chorus of Nuns.

In-sa-ni qui ve - ni-sti?  
This sa-cri-lege thou dar-est?

Co-tan-to ar - di - a!  
Oh vile pro-fane-ness!

ne-o.  
Hy-men;

A far-ti  
Formine I

Co-tan-to ar - di - a!  
Oh vile pro-fane-ness!

Co-tan-to ar - di - a!  
Oh vile pro-fane-ness!

(The Troubadour appears.)

Leonora.

Ah!

Ah!

Inez.

Ah!

Count.

Ah!

Ah!

mi - a,  
claim thee,

Ah!

Ah!

Ferrando.

Ah!

Ah!

Ah!

Ah!

Ah!

Ah!

Followers of the Count.

Ah!

Ah!

Ah!

Ah!

Piano accompaniment for the first system of vocal entries. The right hand features a melodic line with a trill marked 's' and a crescendo leading to a forte 'ff' section. The left hand provides a steady bass accompaniment.

Piano accompaniment for the second system of vocal entries. The right hand continues the melodic line with a piano 'p' dynamic. The left hand maintains the bass accompaniment.

Piano accompaniment for the third system of vocal entries. The right hand features a melodic line with a piano 'pp' dynamic. The left hand maintains the bass accompaniment.

Andante mosso. (♩ = 76.)

Leonora. *con tutta forza di sentimento*

Voice. *E deg-gioe pos-so cre-der-lo?\_ Ti veg-go a me d'ac-*  
*Can I be-lieve the vi-sion blest, And art thou here be-*

Piano. *Strings p colla parte*

*can-to! side me! È que-sto un so-gno, un'e-sta-si, un so-vru-ma-no in-*  
*Or is't a dream of ec-sta-sy? What an-gel here did*

*can-to! guide thee? Non reg-gea tan-to giu-bi-lo ra-pi-to il cor, sor-*  
*Such rap-ture is too great to bear, 'Tis joy and ter-ror*

*balzante stentate lunga*

*pre-so! Sei tu dal ciel di-sce-so, o in ciel son io con*  
*blend-ed! From heav'n art thou de-scend-ed, Or am I there with*

*f pausa lunga cresc.*

*Fl. & Cl. ppp cresc.*

*te? sei tu dal ciel di-sce-so, o in ciel son io con*  
*thee? from heav'n art thou de-scend-ed, Or am I there with*

*con espansione e slancio*

*Vln.*

te?  
thee?  
Count. *con forza.*

Dun - que gli-stin - ti la-scia-no di mor-te il re - gno -  
Thus from the shades of death art thou re-turnd for my un -

Troubadour.

Nè m'eb - be il ciel, nè lor - ri - do var-co in-fer-nal sen -  
Death and his aw - ful shades have not yet with their ter - rors

ter - no!  
do - ing!

tie - ro.  
seiz'd me.

A dan - no mio ri - - nun - zia le pre - de sue l'in -  
Trai - tor, be-ware, I cease not my prize from pur -

In - fa - mi sgher - ri vi - bra - no mor - ta - li col - pie  
Thou, thou had'st fall'n, but for mis-guid - ed pit - y that re -

fer - no!  
su - ing!

ve - ro!  
leas'd thee!

po - ten - za jr - re - si - sti - bi -  
Thy treach'rous dag - ger yet may -

Ma se non mai si fran - se - ro,  
If till this hour thy life is spar'd, My

si

Leonora.

O in ciel, in ciel son i - o con  
O in heav'n, in heav'n am I then with

le han - no de' fiu - mi  
strike; To do thy worst I

fran - se - ro de' gior - ni tuoi gli  
vow is pass'd that sure - ly I'll de -

te?  
thee?

l'on - de! ma gli em - pi un Dio con - fon - de! quel Dio soc - cor - se a  
dare thee! E - ter - nal hate I swear thee, She's mine by heav'n's de -

sta - mi, se vi - ve vi - ver bra - mi, fug - gi da lei, da  
feat thee; If e'er a - gain I meet thee, That day thy death shall

*allarg.*

me, sì, sì, quel Dio soc - cor - se a me!  
cree, yes, she is mine by heav'n's de - cree!

me, fug - gi da lei, fug - gi da me!  
see, Ah yes, that day thy death shall see!

*dim. ed allarg.*

*leggieriss. e brillantissimo***Leonora.**

E que-sto un so - gno, un so - gno, un' e - sta - sì, un so - gno, un' e - sta -  
Can I, can I be - lieve that this is not a dream of ec - sta -

**Inez.** (to Leonora)

Il cie - lo in cui, in cui fi -  
The heav'n in whom thy heart con -

**Troubadour.**

Ma gli em - pi un Di - o, un Dio con -  
E - ter - nal ha - tred here I

**Count.**

Se vi - vie vi - ver, vi - ver bra - mi, fug - gi, fug - gi da lei, da lei, da  
Thou traitor, if a - gain I meet thee, I have vow'd that thy death that day shall

**Ferrando.** (to Count)

Tu col de - stin con - tra - sti, suo di - fen - sor, suo di - fen - so - re e - gli  
She hath in heav'n con - fid - ed, and heav'n it - self now hath rescued her from

**Chorus of Nuns.** (to Leonora)

Il cie - lo in cui, in cui fi -  
The heav'n in whom thy heart con -

(to Count)

**Followers of the Count.**

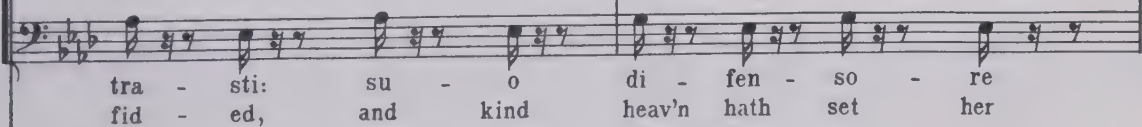
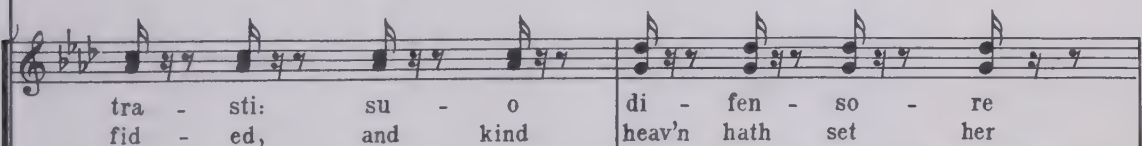
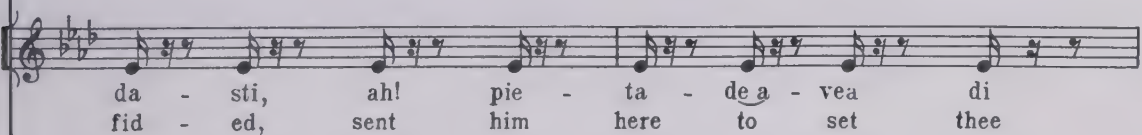
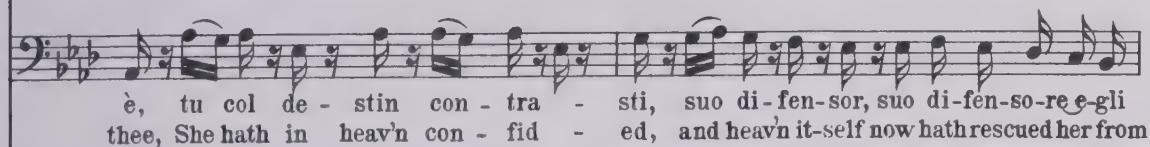
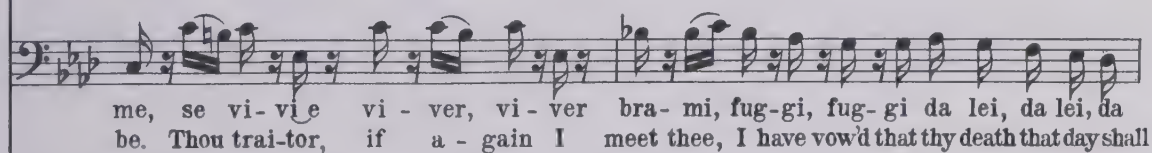
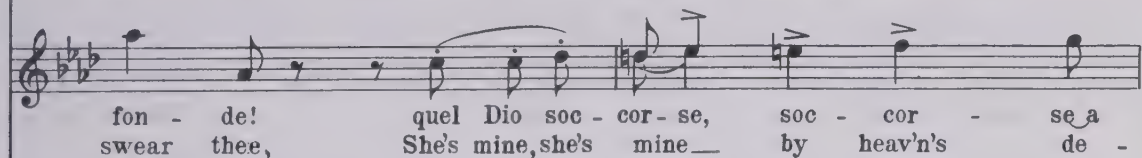
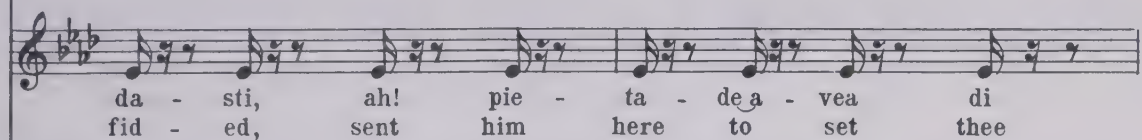
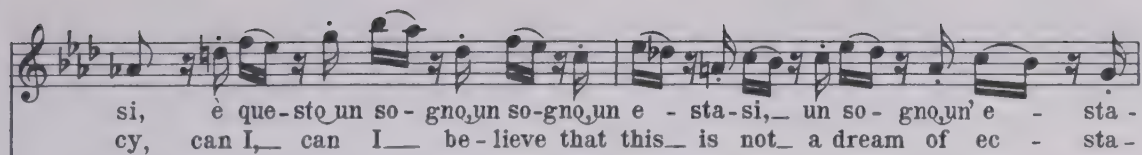
Tu col de - stin, col de - stin con -  
She hath in heav'n, yes, in heav'n con -

Tu col de - stin, col de - stin con -  
She hath in heav'n, yes, in heav'n con -

Wood and Strings

*pp dolce*

Bassi pizz



si! Sei tu dal cie - lo, sei tu dal cie -  
 cy? art thou from heav - en, art thou from heav -

te, free, pie - tà, The heav'n pie - in

me, soc-cor-se a me, soc-cor-se a  
 cree, yes, she is mine, by heav'n's de-

me, se vi - ver bra - mi, se vi - ver bra -  
 be! Be-ware, thou trai - tor, be-ware, thou trai -

è, thee, ah, sì, tu  
 ah, yes, 'tis

te, free, pie - tà, The heav'n pie - in

è, free, ah, Ah, sì, yes, ah, she

è, free, ah, Ah, sì, yes, ah, she

*dim.*

lo, sei tu dal ciel di-sce-so, dal ciel, o in ciel son io, o in ciel son  
 en, art thou from heav'n descended, from heav'n, or I, or I in heav'n, or

ta - de a - vea di te, pie -  
 whom thy heart con - fides, sent

me, quel Dio soc - cor - se a  
 cree, she's mine by heav - en's de -

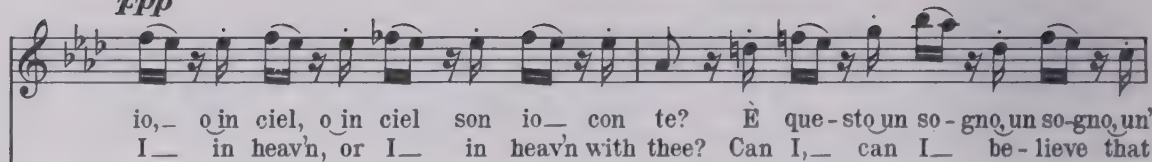
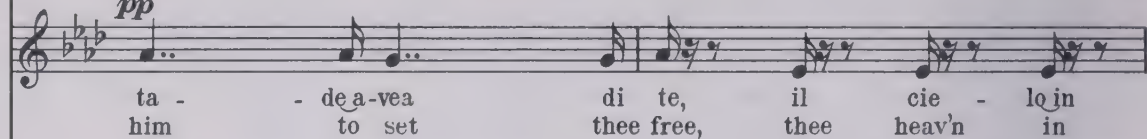
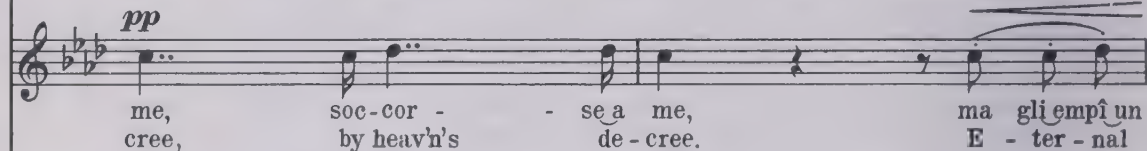
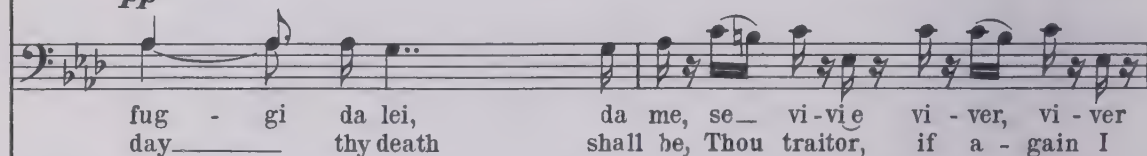
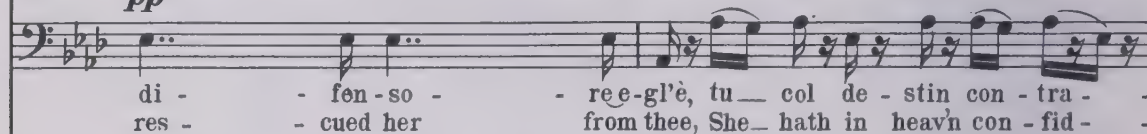
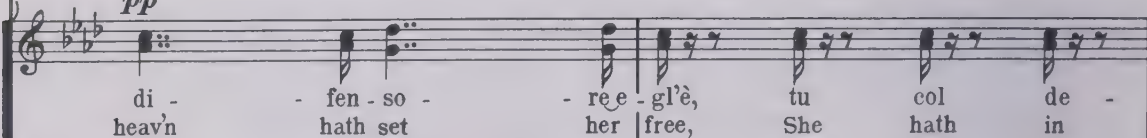
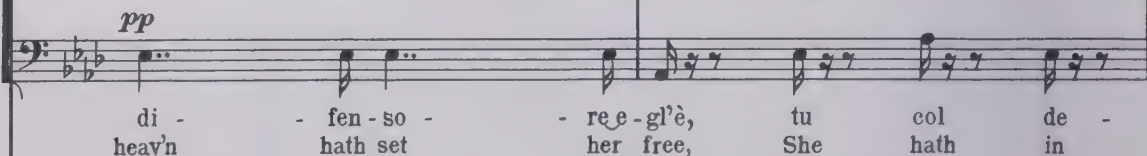
mi, se vi - ver bra - mi, fug - gi,  
 tor, if e'er I meet thee, on that

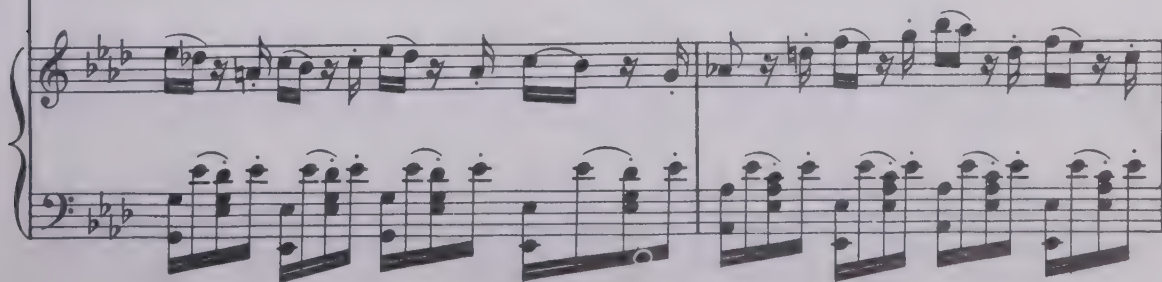
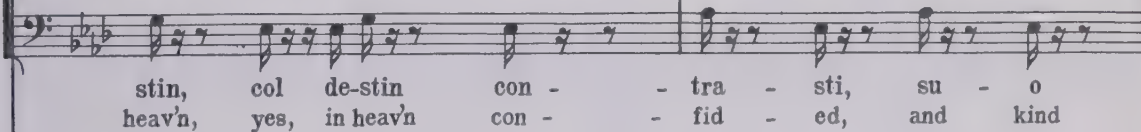
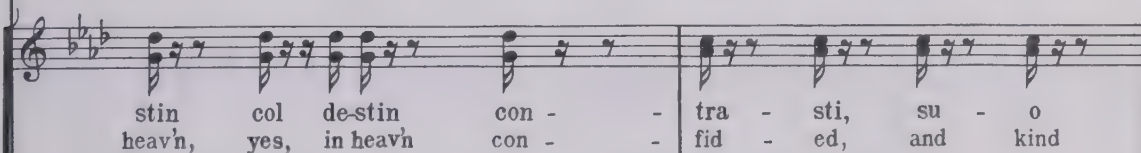
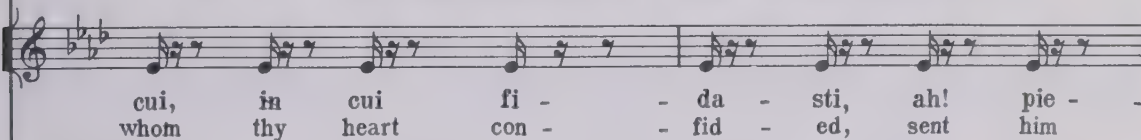
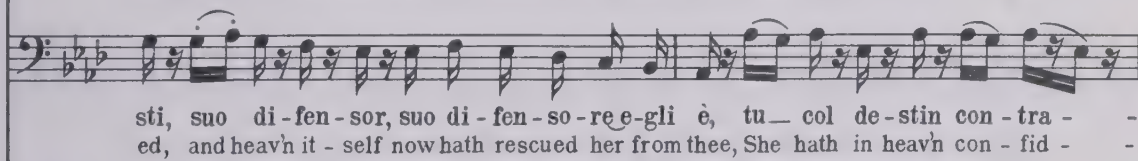
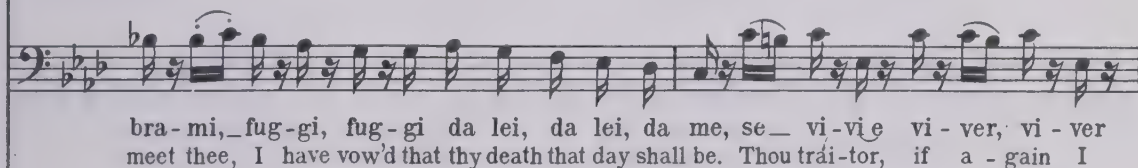
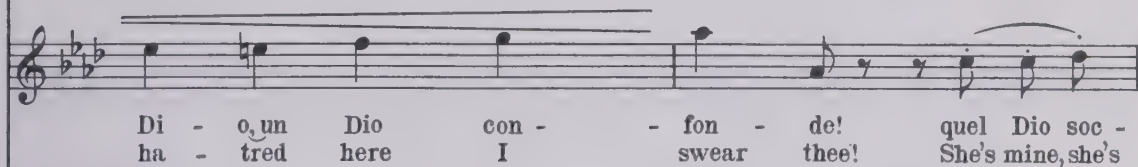
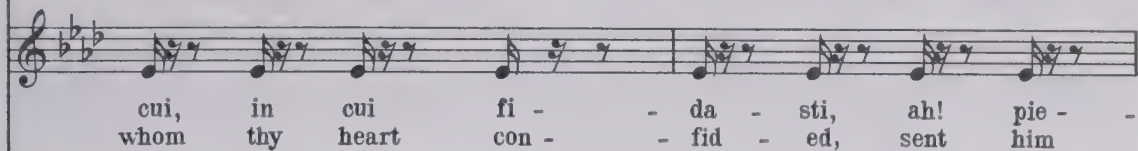
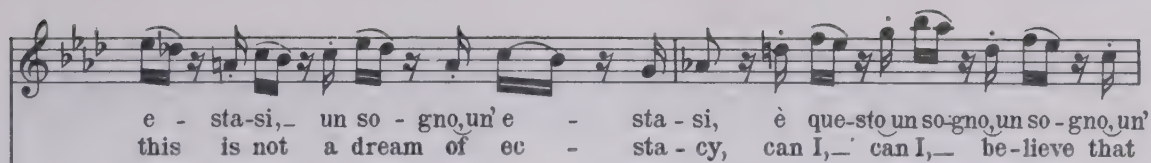
col de - stin con - tra - sti; su - o  
 heav'n it - self hath res - cued her, hath

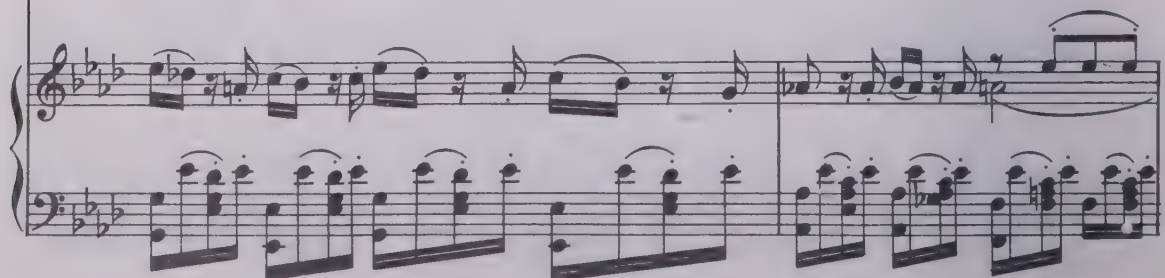
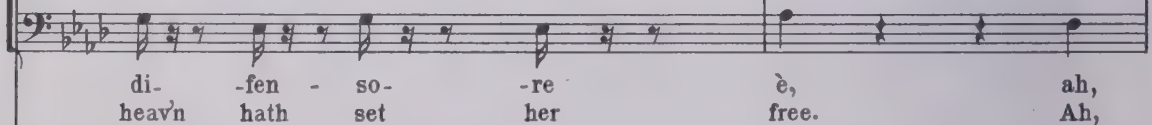
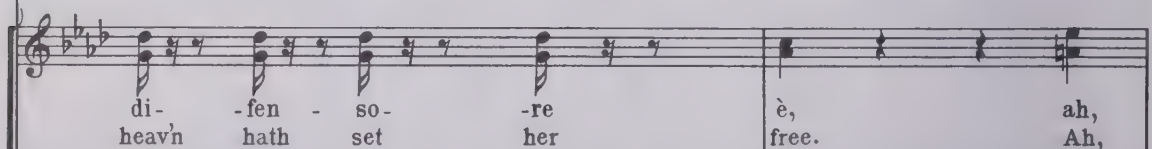
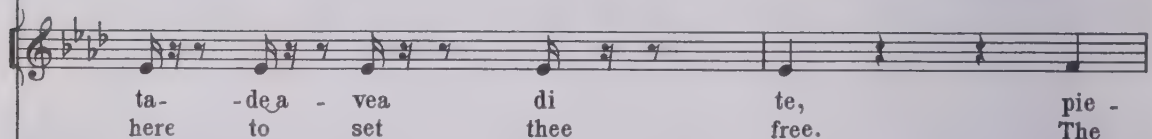
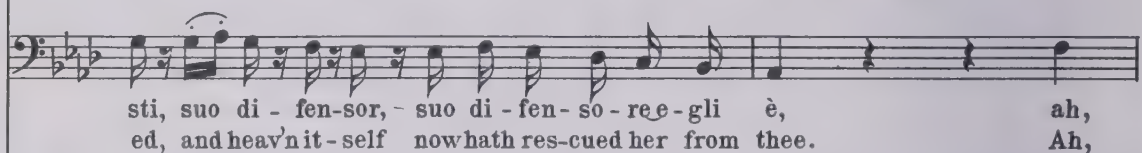
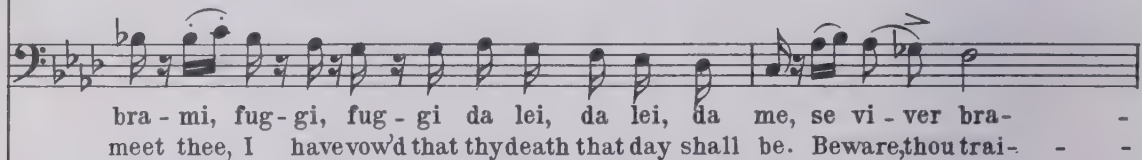
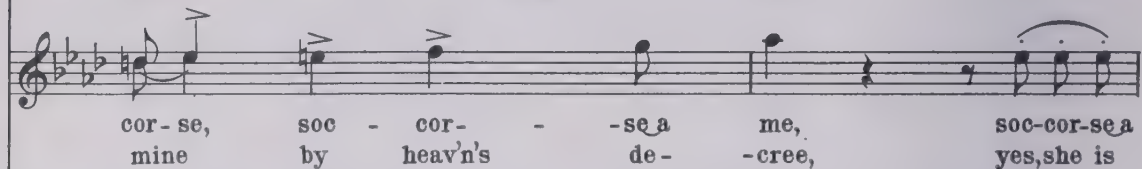
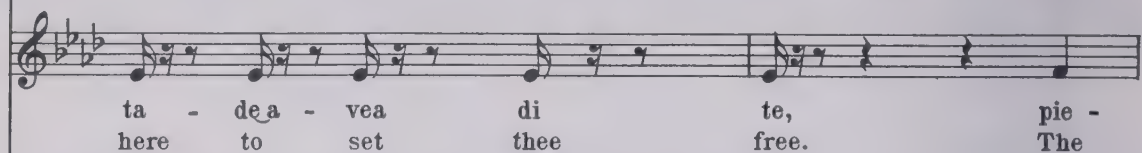
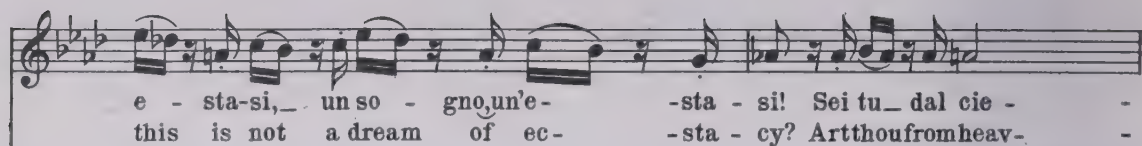
ta - de a - vea di te, pie - ta - de a -  
 whom thy heart con - fides, sent him to

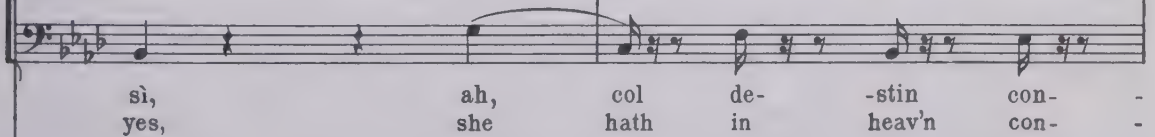
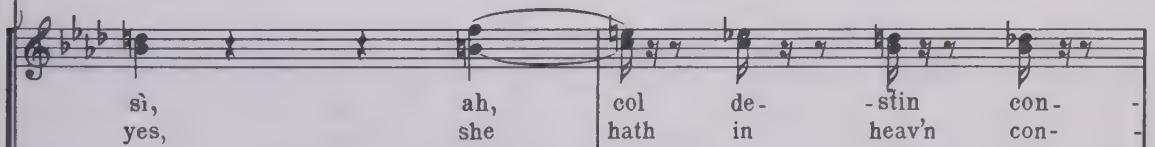
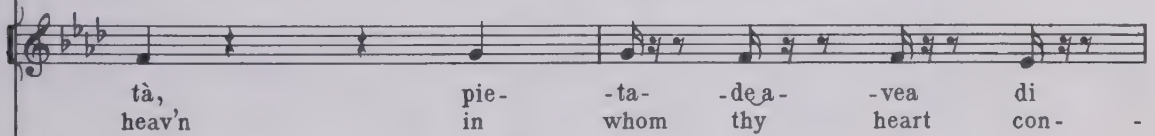
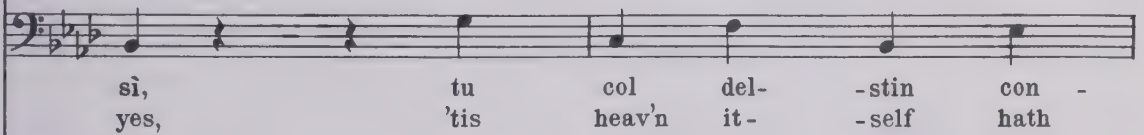
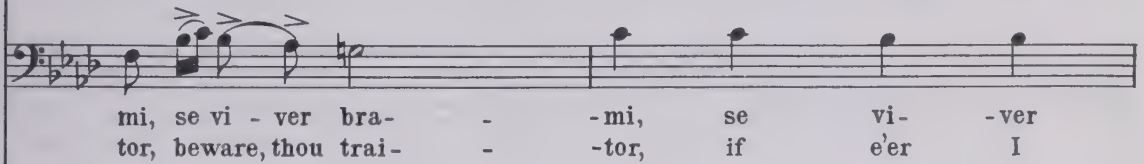
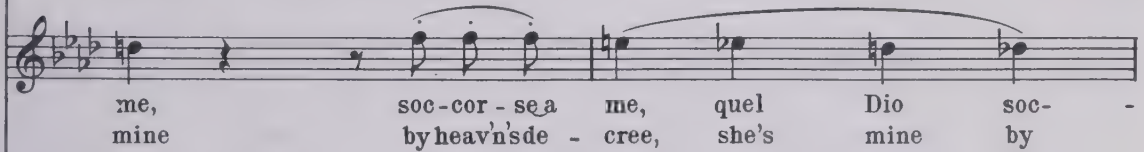
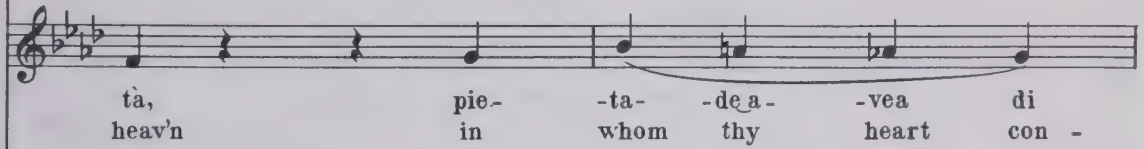
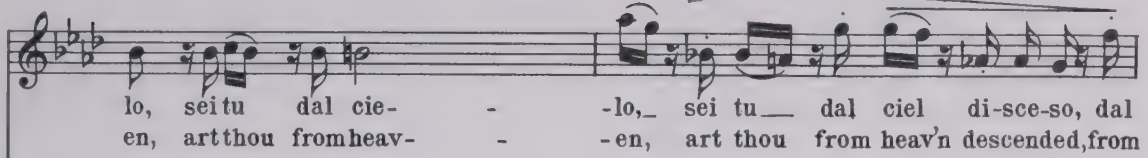
col de - stin con - tra - sti: su - o  
 hath in heav'n con - fid - ed, and kind

col de - stin con - tra - sti: su - o  
 hath in heav'n con - fid - ed, and kind

*fpp**pp**pp**pp**pp**pp**pp**pp**pp*







*dim.* *ppp*

ciel, o in ciel son io, o in ciel son io, o in ciel, o in ciel son io\_ con  
 heav'n, or I\_ or I\_ in heav'n or I\_ in heav'n, or I\_ in heav'n with

*ppp*

te, pie - - - ta - - - de a - vea di  
 fides, sent him to set thee

*pp*

cor - - - se a me, soc - cor - - - se a  
 heav - - - en's de - - - cree, by heav'n's de -

*pp*

bra - mi, fug - gi, fug - gi da lei, da  
 meet thee, on that day\_ thy death shall

*pp*

tra - sti, su - o di - - - fen - so - - - ree -  
 res - cued her, hath res - - - cued her from

*pp*

te, pie - ta - - - de a - - - vea di  
 fides, sent him to set thee

*pp*

tra - sti, su - o di - - - fen - so - - - ree -  
 fid - ed, and kind heav'n hath set her

*pp*

tra - sti, su - o di - - - fen - so - - - ree -  
 fid - ed, and kind heav'n hath set her

*pp*

## Allegro vivo.

te?  
thee?

te.  
free.

me.  
cree.

**Ruiz.** (with armed followers.) **Miei pro-di guer-rie-ri!**  
**My dauntless com-pan-ions!**

me.  
be.

Ur- -gel vi - va!  
Ur- -gel con- quers!

glè.  
thee.

te.  
free.

**Followers of the Troubadour.**

glè.  
free.

Ur- -gel vi - va!  
Ur- -gel con- quers!

glè.  
free.

Ur- -gel vi - va!  
Ur- -gel con- quers!

Allegro vivo. ( $\text{♩} = 84$ )

**Tutti.** ***ff***

## Leonora.

Ah!  
Ah!  
(to the Count.)

(to Leonora.)

Don - na, mi se - gui.  
Come, let me lead thee.

**Ruiz.** **Count** (opposing him.)

Vie - ni!  
Join us!

E tu spe - ri?  
Dar - ing trai - tor!

Tar-  
Un-

# Troubadour.

re - sta!  
hand her!

**Ruiz.** (Ruiz and the Troubadours followers surround and disarm the Count.)

**Count.** (draws his sword.) Va - neg - gia!  
He's rav - ing!

In - vo - lar - mi co - stei!  
She shall come but with me!

**No!**  
**Go!**

**Ferrando.** Che ten - ti, si -  
Thou art o - ver -

**Followers of the Troubadour.** Va - neg - gia!  
He's rav - ing!

**Followers of the Count.** Che ten - ti, si -  
Thou art o - ver -

**Count.** (with furious gestures and accents.) Che ten - ti, si -  
Thou art o - ver -

**gnor?**  
**pow'r'd!**

**gnor?**  
**pow'r'd!**

**gnor?**  
**pow'r'd!**

**ff**

**Leonora.**

M'at-ter-ri-see,  
Dream of heaven,

m'at-ter-  
dream of

**Inez.**

Ah!  
Ah!

sì,  
yes,

**Troubadour.**

Fia sup-pli-zio,  
Let me lead thee,

fia sup-  
let me

**Ruiz. (to Manrico).**

Vie - - ni,  
Come then,

vie -  
come

gio-neo-gni lu-me per-dei!  
mad-ness that burns in my heart,

Ho le fu-rie nel cor,  
but I will be re-veng'd,

**Ferrando. (to the Count).**

Ce - - di,  
Leave them,

ce -  
leave

**Chorus of Nuns.**

Ah!  
Ah!

sì,  
yes,

**Followers of the Troubadour.**

Vie - - ni,  
Come then,

vie -  
come

Vie - - ni,  
Come then,

vie -  
come

**Followers of the Count.**

Ce - - di,  
Leave them,

ce -  
leave

Ce - - di,  
Leave them,

ce -  
leave

ri-sce! heaven, ah! Ah! m'at - ter - risce! dream of heaven!

il ciel pie - ta - de a - vea di te.  
he's sent by heav'n to set thee free.

pli-zio, lead thee, fi - a sup-pli-zio la vi - ta per te.  
Mine, thou art mine, mine, by heav'n's de-cree.

ni, then, vie - ni, la sor - te sor-ri - de per - te.  
come, lead us on, thou our captain shall be.

ho le fu-rie nel cor, ho le fu-rie nel cor!  
yes, I will be re - veng'd, yes, I will be re-veng'd!

di, them, ce - di, or ce - der vil - ta - de non e.  
By heav'n it-self she is rescued from thee.

il ciel pie - ta - de a - vea di te.  
he's sent by heav'n to set thee free.

ni, then, vie - ni, la sor - te sor-ri - de per te.  
come, lead us on, thou our captain shall be.

ni, then, vie - ni, la sor - te sor-ri - de per te.  
come, lead us on, thou our captain shall be.

di, them, ce - di, or ce - der vil - ta - de non è.  
By heav'n it-self she is rescued from thee.

di, them, ce - di, or ce - der vil - ta - de non è.  
By heav'n it-self she is rescued from thee.

*marcatissimo*

*coll'8 va bassa*

Sei tu dal ciel di - sce - so, o in ciel son io con te! sei tu dal ciel di  
Art thou from heav'n de - scend - ed, or am I therewith thee? art thou from heav'n de -

*pp*

Allegro.

sce - - so, o in ciel son io con te, con te, in ciel con  
scend - ed, or am I therewith thee? am I in heav'n with

Pie - ta - de a - vea di  
Ah, yes, to set thee

Vie - ni, ah vie - ni,  
Yes, mine by heav'n's de -

Vie - ni, ah vie - ni,  
Our cap - tain thou shalt

Ho le fu - rie nel  
Yes, I will be re -

Ce - di, ah, ce - di,  
By heav'n res - cued from

Pie - ta - de a - vea di  
Ah, yes, to set thee

Vie - ni, ah vie - ni,  
Our cap - tain thou shalt

Vie - ni, ah vie - ni,  
Our cap - tain thou shalt

Ce - di, ah, ce - di,  
By heav'n res - cued from

Ce - di, ah, ce - di,  
By heav'n res - cued from

*ff* Allegro.

te?  
thee?

te!  
free!

vie cree! ni!

vie be! ni!

cor!  
venged!

ce thee! di!

te!  
free!

vie be! ni!

vie be! ni!

ce thee! di!

ce thee! di! Manrico bears off Leonora, the Count is forced back; the nuns retreat into the convent. The curtain falls swiftly.

Act III. (The Gipsy's Son.)  
Nº 16. "Or co' dadi, ma fra poco.,,  
Chorus of Soldiers.

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*Scene.* — The Camp. At the right the Count's tent, with a banner floating at the top, in token of command. In the distance the towers of Castellor.

Allegro. (♩ = 92.)

Piano.

Tutti

*ff*

*p*

*cresc.*

## A Party of Soldiers.

**Chorus (Primi.)**

Or co' da - di, ma fra po - co gio - che - rem ben al - tro  
 Now the dice in - vite our lei - sure, While in peace we are so -

*mf* *ff*

## Another Party of Soldiers, brightening their armor.

**Secondi**

gio - co! Quest' ac - ciar, dal san - gue or ter - so, fia di  
 jour - ing. Brief the sol - dier's hour of plea - sure, Blood will

gio - co! Quest' ac - ciar, dal san - gue or ter - so, fia di  
 jour - ing. Brief the sol - dier's hour of plea - sure, Blood will

*mf* *ff*

(A strong band of cross-bowmen crosses the back of the stage).

san - gue in bre - ve a - sper - so!  
 dim this sword ere morn - ing.

san - gue in bre - ve a - sper - so!  
 dim this sword ere morn - ing.

8 *p* Corni and Trombe

Fag. & Tromboni *pp*

**(Primi)**

Il soc - cor - so di - man - da - to!  
 Those are troops to re - in - force us!

Il soc - cor - so di - man - da - to!  
 Those are troops to re - in - force us!

*Secondi.*

Han l'a - spet - - to del va -  
Then our res - - pite must be

Han l'a - spet - - to del va -  
Then our res - - pite must be

**All the Soldiers.**

*ff*

lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

*ff*

lor! Più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
o'er. With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

*ff*

lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
lor, With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

lor, più l'as - sal - to ri - tar - da - to or non fia di Cas - tel -  
lor, With de - lay none shall as - perse us, Up, and van - quish Cas - tel -

lor, no, no, non fia più, no, no, non fia  
lor, Up, up, and a - way, up, up, and a -

lor, no, no, non fia più, no, no, non fia  
lor, Up, up, and a - way, up, up, and a -

## Ferrando.

Si, pro - dia - mi - ci; al di no - vel - lo, è men - te del ca - pi -  
 Yes, brave com - pa - nions, the Count commands us, with - out a - ny more de -

più.  
way!

più.  
way!

tan la rôccain-ves-tir d'ogni par-te. Co-là pin-gue bot-ti-no cer-tez-za è rin-ve-  
 lay, to storm Castel-lor, and to take it, Our soldiers will find boo-ty ex-ceed-ing all their

Ob. Cor. & Fag.

nir, più che spe - ran - za. Si vin - ca; e no - stro.  
 hopes: Then go, and con - quer, be for - tune your guer - don.

Brass.

**All the Soldiers.** **Moderato.**

Tu c'in-vi - tia dan - za!  
 Lead us on to con - quer!

Tu c'in-vi - tia dan - za!  
 Lead us on to con - quer!

**Moderato.** (♩ = 96.)

**ff**

## Allegro moderato maestoso.

*grandioso*

Squil - li - e - cheg - gi la trom - ba guerrie - ra, chiami al - l'ar - mial - la pu - gna, al - l'as -  
 Cla - rions blow - ing and bu - gles re - sounding, Call us forth - to the fight - and to  
 Ferrando coi bassi.

Squil - li - e - cheg - gi la trom - ba guerrie - ra, chiami al - l'ar - mial - la pu - gna, al - l'as -  
 Cla - rions blow - ing and bu - gles re - sounding, Call us forth - to the fight - and to

Allegro moderato maestoso. (♩ = 96)

Brass & Strings pizz.

sal - to, fi - a do - ma - ni la no - stra ban - die - ra di quei  
 glo - ry, Yon - der are lau - rels and trea - sure a - bounding, Let us

sal - to, fi - a do - ma - ni la no - stra ban - die - ra di quei  
 glo - ry, Yon - der are lau - rels and trea - sure a - bounding, Let us

mer - li pian - ta - ta sul - l'al - to. No, giam - mai non sor -  
 win, and be fa - mous in sto - ry. On those ram - parts our

mer - li pian - ta - ta sul - l'al - to. No, giam - mai non sor -  
 win, and be fa - mous in sto - ry. On those ram - parts our

*ff* *mf*

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!  
 flag - shall be wav - ing, Ere the dark - ness hath melt - ed to morn,

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!  
 flag - shall be wav - ing, Ere the dark - ness hath melt - ed to morn,

I - vi-lu - til ci a spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -  
 Grant, oh - For - tune, the boon - we are crav - ing, And with lau - rels our hel - mets a -

no - re, i - vi o - pi - mi la pre - da e l'o -  
 dorn thou, Grant us, oh For - tune, oh For - tune, grant the -

Tutti.  
 nor! Squil - lie - cheg - gi la trom - ba guerrie - ra, chia - mial -  
 boon! Cla - rions blow - ing and bu - gles re - sounding, Call us

l'ar - mi al - la pu - gna al - l'as - sal - to, fi - a do - ma - ni la  
 forth - to the fight - and to glo - ry, Yon - der are lau - rels and

no - stra ban - die - ra di quei mer - li pian - ta - ta sul l'al - - to.  
 trea - sure a - bounding, Let us win, - and be fa - mous in sto - - ry.

no - stra ban - die - ra di quei mer - li pian - ta - ta sul l'al - - to.  
 trea - sure a - bounding, Let us win, - and be fa - mous in sto - - ry. Vlns & Wood

*p*

No, - giammai non sor - ri - se vit - to - ria di più lie - te spe - ran - ze fi -  
 On - those ram - parts our flag shall be wav - ing, Ere the dark - ness hath melt - ed to

No, - giammai non sor - ri - se vit - to - ria di più lie - te spe - ran - ze fi -  
 On - those ram - parts our flag shall be wav - ing, Ere the dark - ness hath melt - ed to

*p*

nor! I - vi\_l'u - - til ci a spet - ta e la glo - ria, i - vi o  
 morn. Grant, oh For - tune, the boon we are craving, And with

nor! I - vi\_l'u - - til ci a spet - ta e la glo - ria, i - vi o  
 morn. Grant, oh For - tune, the boon we are craving, And with

*p*

pi - mi la pre - dae l'o - nor! I - vi\_l'u -  
 lau - rels our hel - mets a - dorn. For - tune, grant

pi - mi la pre - dae l'o - nor! I - vi\_l'u -  
 lau - rels our hel - mets a - dorn. For - tune, grant

*ff*

til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -  
 us the boon that we are crav - ing, And with lau - rels our hel - mets a -  
 til ci a - spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -  
 us the boon that we are crav - ing, And with lau - rels our hel - mets a -

nor, i - vi o - pi - mi la pre - da, la pre - da e l'o - nor,  
 dorn, and with lau - rels, with lau - rels our hel - mets a - dorn.

nor, l'o - nor,  
 dorn, a - dorn.

i - vi l'u - til ci a - spet - ta e la glo - ria, i - vi o - pi -  
 For - tune, grant us the boon that we are crav - ing, And with lau -  
 i - vi l'u - til ci a - spet - ta e la glo - ria, i - vi o - pi -  
 For - tune, grant us the boon that we are crav - ing, And with lau -

mi la pre - da e l'o - nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -  
 rels our hel - mets a - dorn, and with lau - rels, with lau - rels our hel - mets a -

mi la pre - da e l'o - nor, l'o -  
 rels our hel - mets a - dorn, a -

nor, i - vi - o - pi - mi la pre - da, la pre - da e l'o -  
 dorn, and with lau - rels, with lau - rels our hel - mets a -

8

nor, ah sì, la pre - da e l'o - nor, ah sì, la pre - da e l'o -  
 dorn, Oh For - tune, For - tune, grant the boon, Oh For - tune, For - tune, grant the

8

(going off)

nor!  
 boon.

No, giam - mai non sor -  
 On those ram - parts our

8

*ppp staccate*

Cor. & Bassi

*ppp*

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!  
 flags shall be waving, Ere the dark - ness hath melt - ed to morn.

8

ri - se vit - to - ria di più lie - te spe - ran - ze fi - nor!  
 flags shall be waving, Ere the dark - ness hath melt - ed to morn.

I - Grant, - vi - l'u - - til ei a - spet - ta e la glo - ria, i - vi o -  
oh For - - tune, the boon - we are crav - ing, And with

I - Grant, - vi - l'u - - til ei a - spet - ta e la glo - ria, i - vi o -  
oh For - - tune, the boon - we are crav - ing, And with

Bassi pizz.

pi - mi la pre - da e l'o - nor, la  
lau - rels our hel - mets a - dorn. Oh

pi - mi la pre - da e l'o - nor, la  
lau - rels our hel - mets a - dorn. Oh

*ppp* Tromba

Vlns

pre - da e l'o - nor, la pre - da e l'o -  
grant us the boon, oh grant us the

pre - da e l'o - nor, la pre - da e l'o -  
grant us the boon, oh grant us the

*dim.* *rall.*

Str.

(they disperse)

nor!  
boon!

nor!  
boon!

Nº 17. "Giorni poveri vivea.,"  
Recitative and Trio.

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The Count issues from his tent, with an ireful glance at Castellor.

Count.

In braccio al mio ri-val! Que-sto pen-sie-ro co-me per-se-cu-tor  
With-in my ri-val's arms! Oh thought of torment! 'Tis a de-mon e'er pur-

Piano.

de-mo-ne, o-vun-que m'in-se-gue. In braccio al mio ri-val! Ma  
su-ing me, 'tis rage and dis-traction. With-in my ri-val's arms! But

cor-ro, sur-taappe-na l'au-ro-ra, io cor-ro a se-pa-rar-vi.  
vengeance I will yet take up-on him, my love I'll ne'er re-lin-quish.

*dolce*

Oh, Le-o-no-ra!  
Oh, Le-o-no-ra!

(Enter Ferrando) (a confused noise is heard.)

**Allegro agitato. (♩ = 98.)**

Che  
What

Ferrando.

fu? sounds? D'ap-presso al cam-po s'ag-gi-ra-va u-na zin-ga-ra: Sor-  
A-bout the camp the sol-diers spied a wand'ring Gip-sy, Her

pre - sa da' nostrie-splo - ra - to - ri, si vol - se in fu - ga; es-si-a ra-gion te-  
looks and her manner seem'd sus-picious; she tried to e - lude them; they took her for a -

men-do u - na spi-a-nel-la tri - sta, l'in - se - guir. Fu raggiun-ta? E  
spy sent by the en-e-my to watch us, and she's here. As a pris'ner? A

Count. Fer-

-rando. Count. Ferrando.

pre - sa. Vi - sta l'hai tu? No. Del-la scorta il con-dot - tier m'ap-pre - se l'e -  
pris'ner. By thy com-mand? No; 'tis the cap-tain of the guard who sends her for

(the noise draws near.) Count.

ven - to. Ec - co - la.  
judgment. There she comes!

Chorus.

In - nan - zi, o  
Come on, thou

Allegro.

In - nan - zi, o  
Come on, thou

## Azucena. (her hands bound, is dragged on by Guards.)

A - i - tal Mi la -  
Have mer - cy! oh, re -

stre - ga, in - nan - zi!  
sor - c'ress, come for - ward!  
In - nan - zi!  
Come for - ward!

stre - ga, in - nan - zi!  
sor - c'ress, come for - ward!  
In - nan - zi!  
Come for - ward!

*cresc.*

scia - te! Ah, fu - ri - bon - di! Che mal fe -  
lease me! Ah, cru - el mon - sters! What have I

in - nan - zi!  
come for - ward!

in - nan - zi!  
come for - ward!

*f*

## Count. (Azucena is led before the Count.)

c'i - o? S'appres - si A me ri - spon - di, e tre - ma dal men - tir!  
done ye? Release her. Reply, I charge thee, on pe - ril of thy life!

*b2*

## Azucena. Count.

## Azucena.

## Count. Adagio. (♩ = 58.)

## Azucena.

Chie - di. O - ve vai? Nol so. Che? D'u - na zinga - ra è co -  
Ask me. Where's thy home? Not here. Where? 'Tis the custom of the

*pp*

stu - me                      mo-ver sen - za di - se - gna                      il pas-so va - ga -  
Gip - sy                      to be roam-ing for                      ev - er,                      in ev-'ry clime a

bon - do,                      ed è suo tet-to il ciel,                      sua pa - tria il  
stran - ger,                      the can-o - py of heav'n                      his tent and his

**Count.**                      **Azucena.**

mon - do.                      E vie - ni?                      Da Bi - sca - glia,                      o - ve fi -  
home - stead.                      Whence art thou?                      I'm from Bis - cay.                      There, till of

**Count.**

no - ra le ste - ri - li mon - ta - gne eb - bia ri - cet - to.                      (Da Bi -  
late, 'mid its bare and lone-ly mountains, we have a - bid - ed.                      (She's from

**Allegro. Ferrando.**

scaglia! (Che in-te - sil - oh! - qual so - spet-to!)  
Biscay!) (Oh, wonder! fear - ful sus - pic-ion!)

Azucena. *con espressione.* >

Gior-ni po-ve-ri vi-ve-a, pur con-ten-ta  
There my days ob-scurely glided, Naught to cheer me,

*p*

del mio sta-to, so-la spe-meun fi-glio a-ve--a-Mi la-  
naught to grieve me, Heav'n to me a son con-fid-ed, Him I

Cl. & Fag.

scio! mòb-bli-a l'in-gra-to! Io, de-ser-ta, va-do er-ran--  
lovd! oh, why did he leave me! My de-spair, lone and for-sak-

Fl.  
*marc.*

do, di quel fi-glio ri-cer-can-do, di quel fi-glio che al mio  
en, Sought the road my son had tak-en. Him I seek wher-e'er I

co-re pe-ne-or-ri-bi-li co-stò! Qual per  
wan-der, But for him this life I prize. Oh, in

es - so pro - vo - a - mo - re, qual per es - so pro - vo - a - mo - re,  
 peace let me go yon - der, Oh a moth - er's plead - ing Oh, a

Fl.  
 Cl.  
 pp

Ferrando. Count.  
 ma - dre in ter - ra non pro - vò! (Il suo vol - to!) Di', tra -  
 moth - er's plead - ing do not de - spise. (Those the features!) Say, how

Vln.  
 Corni.

Azucena.  
 e - sti lung a - ta - de fra quei mon - ti? Lun - ga, sì.  
 long among the mountains hast thou wan - der'd? All my days.

Fl.

Count.  
 Rammen - te - re - sti un fan - ciul, pro - le di  
 Dost thou re - member, there - a - bouts, that a young

con - ti, in - vo - la - to al suo ca - stel - lo, son tre lu - stri, e  
 in - fant, fifteen years a - go, was sto - len from a no - ble, and

## Azucena.

E tu — par — la — sei?  
 Art thou — canst thou be?

trat — to qui — vi?  
 car — ried thither?

Fra — tel — lo del ra —  
 That in — fant was my

(Ah!)  
 (Ah!) Ferrando (noting Azucena's fright.) Count.

pi — to. (Sì!) Neu — di — vi  
 broth — er. (Yes.) Say, know'st thou

Vln. & Cello *allarg.* *a tempo*

I — o! no! Con — ce — di che del fi — glio l'orme jo  
 Know it? I? The tale concerns not me. Good sir, dis —

Ferrando.

mai no — vel — lo?  
 not the sto — ry?

Restaj —  
 Stay, and

## Allegro.

sco — pra. (Ohi — me!)  
 miss me. (A — las!)

ni — qua!  
 an — swer.

Tu Be — ve — di chi l'in — fa — me, or —  
 Be — hold the wc — man vile who

Fl. & Cl.

Allegro. (♩ = 88.)

Count.

Ferrando.

ri - bil o - - pra com - met - te - a! Fi - ni - sci - È  
that foul crime - hath per - pe - trat - ed! This wom-an? This

*Vln.*

Azucena (aside to Ferrando.) Ferrando (aloud.)

des - sa! Ta - ci! È des - - sa che! bam - bi - -  
sor - cress! Si - lence! This witch it was who burnt

*cresc.*

Count.

Azucena.

no ar - se! Ah! per - fi - da! Ei men -  
thy broth - er! Ah! mur - de - ress! He says

*Chorus.*

El - la stes - sa!  
She's a mur - d'ress!

Tutti.

Strings.

El - la stes - sa!  
She's a mur - d'ress!

Count.

Azucena.

Count.

ti - sce! Al tuo de - sti - no or non fug - gi! Deh! Quei  
falsely! Thy crime this in - stant shall be punish'd! Oh! Bind

(The guards obey:)

Azucena.

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no - di più strin - ge - te! Oh Di - o, oh Di - o!  
fast - er yet her fet - ters! Oh heav - en, have mer - cy!

Wood & Strings.

*con disperazione*

E tu non vie - ni, o Man - ri - co, o fi - glio  
Where art thou, oh my son Man - ri - co? Oh re -

Ur - la pur!  
Howl, thou witch!

Ur - la pur!  
Howl, thou witch!

Strings only.

*p colla parte*

mi - o? non soc - cor - ri - al - l'in - fe - li - ce ma - dre tu - a? Count.  
lease me from these ty - rants! Aid thy most un - hap - py moth - er!

Di Man - She the

Corn.  
*pp sciolte*

ri - co ge - ni - tri - ce!  
moth - er of Man - ri - co?

Ferrando, Oh sor - tel! In mio po -  
And fast with - in my

Tre - ma!  
Trem - ble!

## Azucena.

ter! pow'r? Oh sor - - - te! tune! tre - ma, trem - ble, tre - ma! trem - ble!

Ah! Deh! Oh!

*Tutti.* *ff*

## Allegro. (♩ = 88.)

ral - len - ta - te, bar - ba - ri, le a - cer - be mie ri - tor - te - Que - ty - rants, loose these cru - el bonds, Ye drive me to dis - trac - tion, Let

*Wood.* *con forza*

Corn & Strings.

sto cru - del mar - ti - rio, è pro - lun - ga - ta mor - tel! D'i - death at once re - lease me, But spare me this pro - trac - tion. Thou

ni - quo ge - ni - to - re em - pio fi - gli uol - peg - gio - re, im - pious son of cru - el sire, I here de - fy - thee,

*Fag.*

declamato *ppp*

tre-ma! vè Dio pei mi - se - ri, vè Dio pei mi - se - ri, tre-ma!  
Tremble, there is a pit - ying God, His wrath on thee shall fall, tremble!

*Cl. Ob. & Fag.*

*ppp*

*f*

tre - - mal vè Di - o, è Dio — ti pu - ni - rà!  
there — is a pit - ying God, His wrath — on thee shall fall!

Count.

Tua prole, o tur-pe  
This Gipsy is the

*Vln.*

*p*

Count.

zin - ga - ra, co - lui, quel tra - di - to - re? Po-trò, — po -  
moth - er of that in - fa - mous se - du - cer? Oh joy, — thro'

Ferrando.

*pp*

In - fa - me pi - ra sor - ge - re, ah sì, ve -  
Thou im - pious witch, at last thou'rt known! Soon will the

Chorus.

*pp*

In - fa - me pi - ra sor - ge - re, ah sì, ve -  
Thou im - pious witch, at last thou'rt known! Soon will the

*pp*

*pp*

trò, po - trò col tuo sup - pli - zio  
her, thro' her I shall have ven - geance,

drai, ve - drai tra po light - co, ve - drai, ve - drai tra  
fun - 'ral - pile be ed, Soon will the pile be

drai, ve - drai tra po light - co, ve - drai, ve - drai tra  
fun - 'ral - pile be ed, Soon will the pile be

fe - rir-lo in mez-zo al cor! Gio - ja m'in-non-dai il pet - to, cui no,  
None shall her chains un - loose, the murd'ress of my broth - er now at

po light - - - co, nè so - lo  
light - - - ed, And great - er

po light - - - co, nè so - lo  
light - - - ed, And great - er

non e - spri - me il det - to! ah me - co il fra - ter - no, fra - ter - no  
last is known, none oth - er but thou art guil - ty! be - ware, thou

tuo sup - pli - a - zio, nè so - lo tuo sup - pli -  
tor - ments yet a - wait Thy soul with crime be - night -

tuo sup - pli - a - zio, nè so - lo tuo sup - pli -  
tor - ments yet a - wait Thy soul with crime be - night -

## Azucena.

ce - ne - re pie - na ven - det - ta a -  
 sor - ce - ress, On thee my ven - geance shall

zio sa - rà ter - re - no fo -  
 ed, thy soul with crime be - night -

zio sa - rà ter - re - no fo -  
 ed, thy soul with crime be - night -

zio sa - rà ter - re - no fo -  
 ed, thy soul with crime be - night -

ral - len - ta - te, o bar - ba - ri, lea -  
 ty - rants, loose these cru - el bonds, Ye

vra! Tua pro - le, o tur - pe zin - ga - ra,  
 fall! This Gip - sy is the moth - er of

col Le vam - pe del - lin -  
 ed! To ev - er - last - ing

col  
 ed!

Fl. Ob. Cl.  
 Vlns. & Cello pizz.

cer - - be mie ri - tor - - te! Que - sto cru-del sup-  
drive - - me to dis - trac - tion, Let death at once re-

co - lui, quel se-dut -  
that in-famous se -

fer - no.  
burn-ing,

Le vampe del-l'in - fer - no, le vampe del-l'in - fer - no  
To ev-er-last-ing burn-ing, to ev-er-last-ing burn-ing,

Le vampe del-l'in - fer - no, le vampe del-l'in - fer - no  
To ev-er-last-ing burn-ing, to ev-er-last-ing burn-ing,

pli - - zio e pro - - lun-ga - - ta  
lease - - me, But spare me this pro-

to - re?  
du - cer.

a te fian ro-goe - ter - no!  
From whence there's no re - turn - ing!

a te fian ro-goe -  
From whence there's no re -

a te fian ro-goe -  
From whence there's no re -

mor - te! Di - ni - quo ge - ni -  
trac - tion! Thou im - pious son - of

Me - co - il fra - ter - no ce - ne - re,  
The mur - dress of my broth - er!

I - vi pe - na - reed  
The de - mons of in -

ter - no!  
turn - ing!

ter - no!  
turn - ing!

to - re - em - pio fi - gliuol peg -  
cru - el sire, I here de -

ar - de - re,  
fer - nal wrath

I - vi pe - na - reed ar - de - re, i - vi pe - na - reed  
The de - mons of in - fer - nal wrath, the de - mons of in -

I - vi pe - na - reed ar - de - re, i - vi pe - na - reed  
The de - mons of in - fer - nal wrath, the de - mons of in -

gio - re, tre - ma! *p* v'è Dio pei  
 fy - thee, Trem - ble, there is a  
 pie - na ven - det - ta a - vrà, ven - det - ta a -  
 Be - ware, thou sor - cress vile, Through thee, through  
**Ferrando.** *b*  
 l'al - ma do - vrà,  
 to end - less fire,  
 ar - de - re,  
 fer - nal wrath  
 ar - de - re,  
 fer - nal wrath  
 Fl. Ob. Cl. Fag.  
*ppp*  
 mi - se - ri, v'è Dio pei mi - se -  
 pit - ying God, His wrath on thee shall  
 vrà, ven - det - ta a - vrà, ven - det - ta a -  
 thee I'll be re - veng'd, re - veng'd on  
 l'al - ma do - vrà, l'al - ma do - vrà,  
 to end - less fire thy spir - it call,

ri, tre - ma! tre - - - ma! v'è  
fall, trem-ble, there is a

vrà! me - co il fra - ter - no  
him! Yes, now 'tis known, it is

i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
The de - mons of in - fer - nal wrath To end - less fire thy spir - it

pe - nar do -  
Thy spir - it

pe - nar do -  
Thy spir - it

Di - o, Dio ti pu - ni -  
pit - - - ying God, His wrath on thee shall

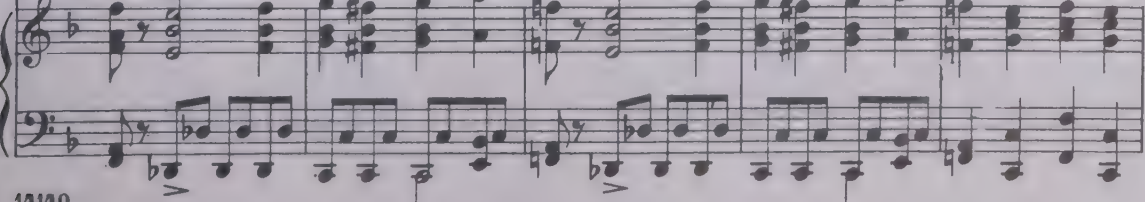
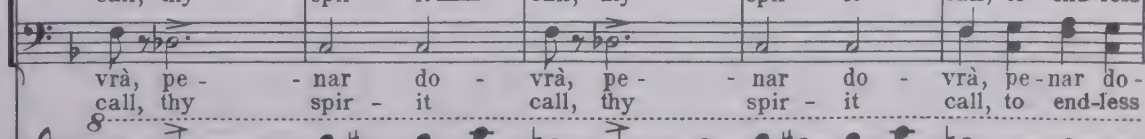
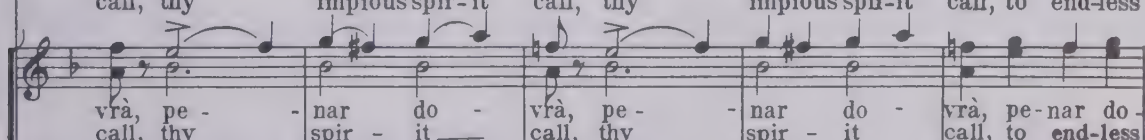
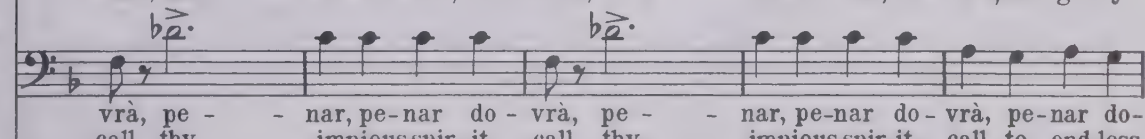
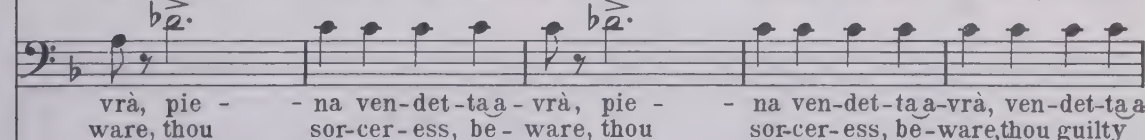
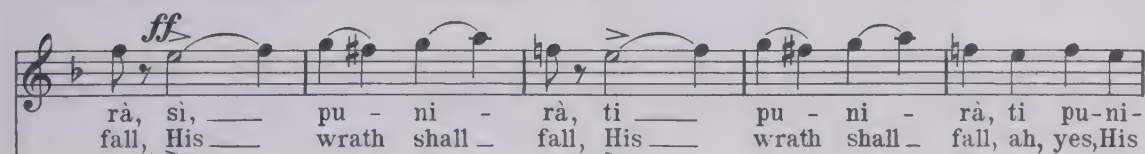
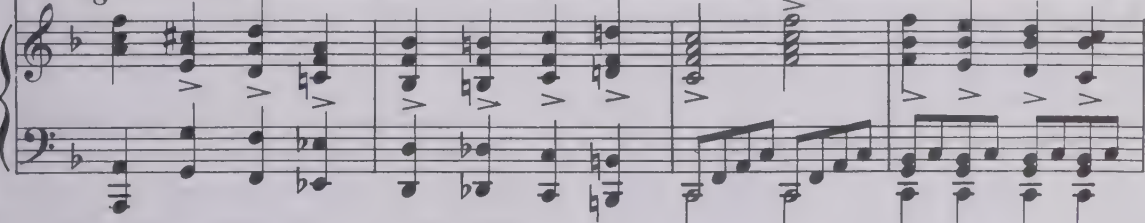
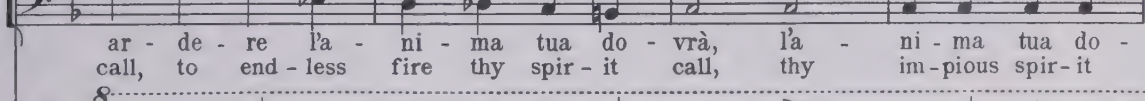
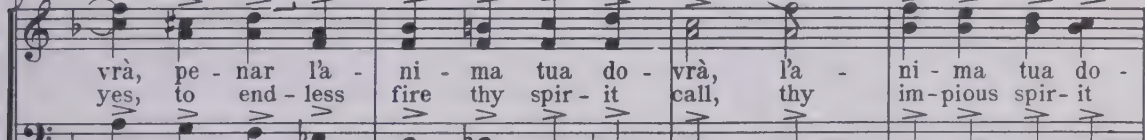
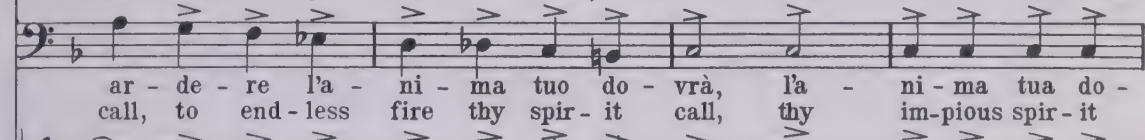
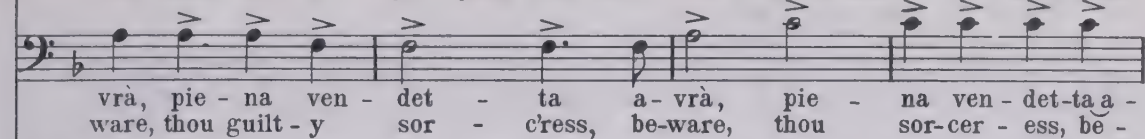
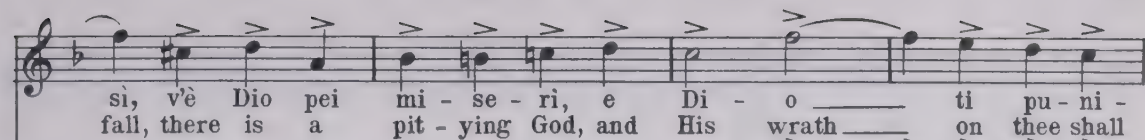
ce - ne - re pie - na ven - det - ta a - vrà, sì, sì, pie - na ven - det - ta a -  
known thou'rt guil - ty, sor - cer - ess, be - ware, thou'rt guil - ty, sor - cer - ess, be -

vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
call, the de - mons of in - fer - nal wrath to end - less fire thy spir - it

rà, ah sì, ah sì, vè Dio pei mi-se-ri, e  
 fall, ah, yes, ah, yes, there is a pit-ying God, and  
 vrà, pie - na ven-det - ta a - vrà, pie - na ven-det - ta a -  
 ware, ah, now be-ware, yes, be - ware, thou'rt guilt-y, sor - c'ess, be -  
 vrà, i - vi pe-nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
 call, to end-less fire thy spir - it call, to end-less fire thy spir - it  
 vrà, do - - vrà, do - - vrà, pe - nar l'a - ni - ma tua do -  
 call, ah, yes, ah, yes, to end-less fire thy spir - it  
 vrà, i - vi pe-nar, pe - nar ed ar - de - re l'a - ni - ma tua do -  
 call, to end-less fire thy spir - it call, to end-less fire thy spir - it  
*8 Tutti*  
 Di - o ti pu - ni - rà, ah sì, ah  
 His wrath on thee shall fall, shall fall, shall  
 vrà, pie - na ven - det - ta a - vrà, pie - na ven-det - ta a -  
 ware, thou sor-cer - ess, be - ware, ah, now be-ware, yes, be -  
 vrà, l'a - ni - ma tua do - vrà, i - vi pe-nar, pe - nar ed  
 call, thy im-pious spir - it call, to end-less fire thy spir - it  
 vrà, l'a - ni - ma tua do - vrà, do - - vrà, do - -  
 call, thy im-pious spir - it call, ah, yes, ah,  
 vrà, l'a - ni - ma tua do - vrà, i - vi pe-nar, pe - nar ed  
 call, thy im-pious spir - it call, to end-less fire thy spir - it  
*8*



rà, ti pu - ni - ra!  
wrath on thee shall fall!

vrà, ven-det-ta - vrà!  
sor - cer - ess, be - ware!

vrà, pe - nar do - vrà!  
fire thy spir - it call!

vrà, pe - nar do - vrà!  
fire thy spir - it call!

At a sign from the Count, Azucena is led

*sempre ff* Brass

off by the Guards, while he enters his tent, followed by Ferrando.

*sempre ff* Brass

*sempre ff* Brass

Recitative and Air.

A hall adjacent to the chapel in Castellor; a balcony at the back.

**Piano.** *Allegro assai vivo* ( $\text{♩} = 88$ )

*Strings.* *pp*

*Allegro. Leonora.* *Manrico.*

Qua - le d'ar - mi fra - gor po - o'an - zi in - te - si? Al - toè il pe -  
Doth the clam - or of war e'en here pur - sue us? Dan - ger sur -

ri - glio!— Va - no dis - si - mu - lar - lo fo - ra! Al - la no - vel - la au -  
rounds us,— vain - ly I would conceal it from thee! Day - light will see the

*Leonora.* *Manrico.*

ro - ra - ss - sa - li - ti sa - re - mo. Ahimè! che di - ci? Ma de' no - stri ne -  
foe at our gates, to re - take them. A - las, what tur - moil! Fear thou not, for our

mi - cia-vrem vit - to - ria — Pa - ri-ab-bia-mo al lo - ro ar - dir, brande e co -  
troops will be vic - to - rious, they are brave and full of zeal, and I shall

(to Ruiz.)

rag-gio. Tu va — le bel - li - che o-pre, nell'as-sen-za mia bre-ve, a te com-  
lead them. Go thou, prepare the soldiers for a stormy en-counter. Let all be

(Exit Ruiz.)

met - to. Chenul - la manchi! Diqua! te - tra  
read - y. I soon shall fol-low. Oh what gloomy

Adagio.

Basso.

*pp*

Manrico.

lu - ce — il nostro i-men ri - splende! Il presa-gio fu - ne-sto, deh! sperdi, o  
pre - sage — on our es-pou-sal darkens! Cast away thoughts of sorrow, oh, my be-

*Strgs.*

*pp*

Lento.

ca - - ra! E il pos-so? A - mor, su - bli-me a - mio - re, in ta - le i-  
lov'd — one! How can I? The love - that hath u - nit - ed our hearts for

*pp*

## Adagio.

stante ti fa-vel-li al co-re.  
ev-er, shall sustain and in-spire us.

*col canto* *a tempo* *p* *rall.*

Fl. Cl.

Adagio. (♩ = 50) *Manrico. cantabile con espress.*

Ah sì, ben mio; col-les - - se-re io  
Oh come, let links e-ter - - nal bind the

Strings

tuo, tu mia con-sor - te, a - vrò più l'al-main  
vows we fond - ly plight - ed, My soul is strong to

Viole.

tre - pi - da il brac - - cio a - vrò più for - te. Ma  
dare ev - 'ry foe, with thee u - nit - ed; And

Wood. *p* *con*

*dolore*  
pur, senel - la pa - gi-na de' miei de - sti - ni è  
if upon the scroll of fate Cor. My name hath been re-

scrit - to, ch'io re - sti fra le vit - ti-me, dal  
 cord - ed, As one of those who fall to-day, 'Twas

Cl.

Fag.

fer - ro - stil - tra - fit - to, ch'io re - sti fra le  
 thy dear fate I guard - ed; Ah yes, if I must

*con forza*

vit - ti-me, dal fer-ro - stil tra - fit - to, fra que - gli e - stre - mia -  
 fall to day, 'twas thy dear fate I guard - ed. My dy - ing breath shall

*dim.*

ne - li - ti a te il pen - sier ver - rà, ver - ra, e  
 fly to thee, And bear my fond and last farewell, Be-

Cl.

so - - lo in ciel pre - ce - der - ti la mor-tea me par - -  
 yond the sky I wait for thee, While thou on earth dost

*dim. dol.* *tr*

Ob. Cl. & Cello.  
 Cor. & Fag.

rà; fra que - - gli estre - mia - ne - li - ti a  
 dwell; My dy - - ing breath shall fly - - to thee, And

Cl.

tejl' pensier ver - rà, ver-rà, e so - - lo in ciel pre -  
 bear my fond and last farewell, Be - yond the sky I

ce - der - ti la mor-tea me par - rà, la mor-tea  
 wait for thee, While thou on earth dost dwell, Be-yond the

*dim.* *tr*

me, a me par-rà, e so-lo in ciel, — e so-lo in ciel prece-der-ti  
sky I wait for thee, beyond the sky, — beyond the sky I wait for thee,

la morte a me — par-rà, la morte a me par-rà!  
While thou on earth — dost dwell, while thou on earth dost dwell.

**Allegro. (♩ = 80.)**

**Leonora.**  
*p*  
L'on-da de' suo-ni  
The temple's mys-tic

Organ in the adjacent chapel.  
*pp*

mis-ti-ci pu-ra di-scen-da al cor, al cor!  
har-mo-ny Doth summon us be-fore the shrine,  
**Manrico.**

L'on-da de' suo-ni mis-ti-ci pu-ra di-scen-da al  
The temple's mys-tic har-mo-ny Summons us to the

*legg.*

vie-ni, ci schiu - de il tem - pio gio - je di ca - sto a -  
 Oh come, re - new thy plight - ed vow, And for ev - er be  
 cor! ci schiu-de il tem - pio gio - je di ca - sto a -  
 shrine, Re - new thy plight - ed vow, And for ev - er be

mor! Vie-ni, ci schiu - de il tem - pio gio - je di ca - sto a -  
 mine, Oh come, re - new thy plight - ed vow, and for ev - er be  
 mor! ci schiu-de il tem - pio gio - je di ca - sto a -  
 mine! re - new thy plight - ed vow, and for ev - er be

mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -  
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er  
 mor, ah! gio - je di ca - sto a - mor, ah! gio - je di ca - sto a -  
 mine, Ah! yes, be for ev - er mine, Ah! yes, be for ev - er

*pp* mor, di ca - sto a - mor, di ca - sto a mor, di ca - sto a - mor!  
*pp* mine, for ev - er mine, for ev - er mine, for ev - er mine! (Ruiz enters)  
 mor, di ca - sto a - mor, di ca - sto a - mor, di ca - sto a - mor!  
 mine, for ev - er mine, for ev - er mine, for ev - er mine!  
 Vln. & Viole.  
 Orchestra.  
 Più vivo. (♩ = 88)

in haste) **Ruiz.** **Manrico.** **Ruiz.**

Man - ri - co? Che? La zin - ga - ra,  
Man - ri - co! What? The Gip - sy see,

*p* Bassi, Fag. & Cl.

**Manrico.**

Oh Di - o!  
Oh heav - en!

vie - ni, tra' cep - pi mi - ra... Per man de'  
cap - tive, in chains they lead her, to die a

**Manrico** (lean-

bar - ba-ri ac - ce - sa è già la pi - ra... Oh  
cru - el death, the fun' - ral pile is light - ed. Oh,

*Tutti* *ff*

ing against the balcony)

ciel! mie membra o - scil - la - no - Nu - be mi co - pre il  
heav'n! I am of strength be - rest - Faint - ness of death hath

*Ob. Cl.* *p* *Fag.* *ff* *fp*

**Leonora.** **Manrico.**

ci - glio! Tu fre - mi! Eil deg - gio!  
seiz'd me! Thout trem - bling! That Gip - sy -

*Viole sustain*

**Leonora.** **Manrico.**

Sap - pi - lo, io son - Chi mai? suo fi -  
didst thou know! she is - Oh say! my moth -

*Oh, Cl. Fag.*

**Leonora.**

Ah!  
Ah!

glio!  
er!

Ah! vi - li! il rio spet - ta - co - lo  
Ye wretches! I fly to pun-ish ye,

*ff Tutti.* *pp* *Cl.* *Strings, Viole sustain.* *p*

qua - si il re - spir min - vo - la! Ra - du - na - j no - stri! af - fret - ta - ti, Ru -  
When I can col - lect my sens - es! my faith - ful Ru - iz, call out an arm - ed

*Con & Fag.*

(Exit Ruiz in haste)

iz! va, va, tor-na, vo-la!  
band, fly, fly, has-ten, has-ten!

*cresc. sempre*

**Tutti**  
*ff*

**Allegro.** (♩ = 100)

Di quel-la  
Trem-ble, ye

4 Corni, Viols & 2<sup>nd</sup> Violin  
*mf*

Fag. & Basso pizz.

pi-ra l'or-ren-do fo-co tut-te le  
ty-rants, I will chas-tise ye, My flam-ing

Wood.

*p*

1<sup>st</sup> Vln.

fi-bre m'ar-se, av-vam-pò! Em-pí, spe-  
bea-con ye have up-raised! Yes, by that

gne - te - la, o ch'io fra po - co col san - gue  
burn - ing pile My wrath de - fies - ye, Your blood I'll

*Tromba.*  
*f*

vo - stro là spe - gne - rò! E - ra già  
scat - ter where it hath blaz'd! She was my

*p*

fi - glio pri - ma da - mar - ti, non può fre -  
moth - er ere I a - dor'd thee, I'll not de -

nar - mi il tuo mar - tir... Ma - dre in - fe -  
sert - her, though my heart break. Fare - well, be -

*f*

li - ce, cor - ro a sal - var - ti, o te - co al -  
lov'd one, I, who im - plor'd thee, My wretch - ed

*p*

Più vivo.

me - no cor-ro a mo - rir, o te - co al - men cor-ro a mo -  
moth - er can - not for - sake, My moth - er I can - not for -

rir, o te - co al - men, o te - - - co a mo -  
sake, my moth - er I can - not - - - for -

Leonora.

rir! Non reg-ga col - pi tan-to fu - ne - sti... Oh quan-to  
sake! Oh my be - lov - ed, and must thou leave me, Oh would in

me - glio sa-ria mo - rir! Oh quan-to me - - glio sa-  
death that I might a - wake! Oh would in death that I

ria mo - rir!  
might a - wake!

**Allegro.** (♩ = 100)

## Manrico.

Allegro. (♩ = 100)

Manrico.

Di quel - la pi - ra l'or - ren - do  
Trem - ble, ye ty - rants, I will chas -

fo - co tut - te le fi - bre m'ar - se, av - vam -  
tise — ye, My flam - ing bea - con ye — have up -

pò!... Em - pî, spe - gne - te - la, o chio fra  
rais'd. Yes, by that burn - ing pile, my wrath de -

con tutta forza

po - co col san - gue vo - stro la spe - gne -  
fies — ye, Your blood I'll scat - ter where it hath

rò! E - ra già fi - glio pri - ma d'a -  
blazed! She was my moth - er ere I a -

mar - ti, non può fre - nar - mi il tuo mar -  
dored - thee, I'll not de - sert - her, Though my heart

tir... Ma-dre in - fe - li - ce, cor-ro a sal - var - ti,  
break, Fare-well, be - loved one, I, who im - plored thee,

o te-co al - me - no cor-ro a mo - rir, o te - co al -  
My wretch-ed moth - er can - not for - sake, my moth - er

men cor-ro a mo-rir, te - co al-men, o te - co a mo -  
I can - not for-sake, my moth - er I can-not for -

Poco più  
vivo.

Ruiz with TENORS. (Ruiz returns with Soldiers)

rir! Al - l'ar - mi! al - l'ar - mi! al - l'ar - mi! al - l'ar -  
sake! Chorus. Com - mand us, we fol - low, we will o - bey

Poco più vivo. Al - l'ar - mi! al - l'ar - mi! al - l'ar - mi! al - l'ar -  
Com - mand us, we fol - low, we will o - bey

*ff* *sino alla fine*

Ma-dre in - fe - li - ce!  
Fare - well, be - lov'd one!

mi! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -  
thee! Com - mand us, we fol - low, we will o - bey

Cor-ro\_a sal - var - - ti, o te - co al -  
My wretch-ed moth - - er I'll nev - er for -

mi! Ec - - co - ne pre - sti a  
thee! Lead us to ven - geance, She

men, o te - co al - men cor-ro\_a mo -  
sake, I'll nev - er for - sake, nev - er for -

pu - - gnar te - co, o te - co a mo -  
shall not die by the fell - - ty - rant's

rir!  
sake.

rir!  
stake.

Al - lar - mi! al - lar - mi! al - lar - mi! al - lar -  
Com mand us, we fol - low, we will o - bey

Ma-dre in - fe - li - ce!  
Fare-well, be - lov'd one!

mi! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -  
thee! Com - mand us, we fol - low, we will o - bey

mi! al - lar - mi! al - lar - mi! al - lar - mi, al - lar -  
thee! Com - mand us, we fol - low, we will o - bey

Cor-ro a sal - var - ti, o te - co al - men, o  
My wretched moth - er I'll nev - er for - sake, I'll

mi! Ec - co - ne pre - sti a pu - gnar  
thee! Lead us to ven - geance, She shall not

mi! Ec - co - ne pre - sti a pu - gnar  
thee! Lead us to ven - geance, She shall not

te - co al - men cor - ra mo - rir! Al - lar - mi! al - lar -  
nev - er for - sake, nev - er for - sake. To arms then! to arms

te - co, o te - co a mo - rir! Al - lar - mi! al -  
die - by the fell ty - rant's stake, Com - mand us, we

te - co, o te - co a mo - rir! Al - lar - mi! al -  
die - by the fell ty - rant's stake, Com - mand us, we

mi! al - lar then! to arms! - - - - - mi!

lar - mi! al - lar - mi! al - lar - mi! al - lar - mi! al - lar - mi!  
fol - low, to arms, to arms, to arms, to arms!

lar - mi! al - lar - mi! al - lar - mi! al - lar - mi! al - lar - mi!  
fol - low, to arms, to arms, to arms, to arms!

(Exit Manrico in haste, followed by Ruiz and the Soldiers, amid a din of arms, the trumpet calling to battle.)

8va

## Act IV. The Torture.

No 19. "D'amor, sull' ali rosee.,  
Recitative and Aria.

A wing of the Palace of Aliaferia; on one side a tower, with casements secured by iron-bars. Dark night.

**Piano.** Adagio. (♩ = 60)

*Cl. 3*  
*pp*  
*Fag.*

(Enter Leonora and Ruiz enveloped in cloaks)

*allarg.*

**Ruiz (in a whisper)**

Siamgiun-ti; ec-co la tor-re, o-ve di Sta-to ge-mo-noi pri-gio-  
No further; that is the tow-er, with-in whose dungeons pris-on-ers groan un-

**Leonora.**

nie-ri... Ah! l'in-fe-li-ce i-vi fu trat-to! Van-ne... la-scia-mi,  
heed-ed. Oh day un-hap-py, when here they bore him. Leave me, say no more.

**Tempo I. (Ruiz retires)**

ne ti-mor di me ti pren-da. Sal-var-lo io po-trò, for-se.  
Here I would a-while be lone-ly; who knows but I may save him.

Ti - mor di me? Si - cu - ra, pre - sta è la mia di -  
 Why fear for me? my safe-guard, ev - er I have thee

Strings *pp*

(Fixing her eyes upon a ring that she wears on her right hand)

fe - , sa!  
 near - me.

In que - st'o - scu - ra  
 The night is dark and

not - te rav - vol - ta, pres - so a te son i - o, e tu nol sa - i!  
 threat'ning, and here I wan - der near thy dungeon, oh my be - lov'd one!

Ge - men - te  
 Ye sigh - ing

*ppp*

au - ra, che in - tor - no spi - ri, deh, pi - e - to - sa, deh, pi - e -  
 breez - es, I hear la - ment - ing, oh fly and tell him, oh - fly and

to - sa gliar - re - caj miei so - spi - ri!  
 tell him his love doth near him lin - ger!

*ppp*

Adagio. (♩ = 50)

*pp con espress.**tr*

D'a-mor sull'a - li ro - se — e van-ne, so-spir do-  
 Love, fly on ros - y pin - ions, Float in a dream a-

len - te; del pri-gio-nie - ro mi - se-ro con -  
 round him; Bear to the cap - tive some re-*dolce* pose, Ah!

for - ta le - gra men-te. Co-m'au - ra di spe - ran - za a -  
 with thy spell sur-round him. A breath of hope, oh send thou, His

leg - gia in quel-la — stan - za; lo de - sta al - le me -  
 lone - ly hours at - tend thou, In mem - o - ry, oh

mo - rie, ai so - gni, ai so - gni del - l'a - mor!  
 waft him The vi - sions of our hap - py days.

*dolce*

Ma, deh! non dir - gli im - prov - vi - do le pe - ne, le  
But tell him not, tell him not my heart will break, If

VI.  
Cl.  
Cor.  
Fag.

*p*

*oppure.*

deh! non dir - gli im -  
tell him not my

pe - ne, le pe - ne del mio cor,  
fate ev - er - more our hope be - trays,

deh! non dir - gli im -  
tell him not my

Fl.  
Cl.  
*cresc.*

*p*

*com forza* *dolce*

prov - vi - do le pe - ne del mio  
heart will break, if fate ev - er be -

prov - vi - do le pe - ne del mio cor, le  
heart will break, if fate ev - er be - trays, if

Fl.  
Ob.  
Cl.

*tr.*

pe - ne, le pe - ne del  
For - tune our hope e'er be -

cor!  
trays.

Chorus. (behind the scenes.)

TENOR I. *mezza voce.*Mi - se - re - re d'un' al - ma già vi -  
Pray that peace may at - tend a soul de -

TENOR II.

Mi - se - re - re d'un' al - ma già vi -  
Pray that peace may at - tend a soul de -BAR. &  
BASS.Mi - se - re - re d'un' al - ma già vi -  
Pray that peace may at - tend a soul de -

(The death-bell tolls)

*p*ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - lyci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - lyci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low; Heav'n - lyre - re di lei, bon - tà di vi - na, Pre - da non sia del - l'in - fer - nal sog -  
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sionsre - re di lei, bon - tà di vi - na, Pre - da non sia del - l'in - fer - nal sog -  
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sionsre - re di lei, bon - tà di vi - na, Pre - da non sia del - l'in - fer - nal sog -  
mer - cy al - lays the pangs of part - ing, Look up, be - yond this life's de - lu - sions

Leonora.

*finire pp*

Quel suon, quelle pre - ci so - len - ni, fu -  
What voic - es of ter - ror! for whom are they

gior - no.  
hol - low.

gior - no.  
hol - low.

gior - no.  
hol - low.

*finire pp*

*ppp*

ne - ste, em - pi - ron que - st'a - e - re di cu - po ter -  
pray - ing? With o - mens of fear unknown they dark - en the

ror!  
air.

Con - ten - de l'am - ba - scia, che tut - ta m'in -  
New hor - rors as - sail me, my sens - es are

ve - ste, al labbro il re - spi - ro, i pal - pi - tial cor, il re - spi - ro, i  
stray - ing, My vi - sion is dim, is it death that is near? Ah - is - it - death,

pal - pi ti - al - cor!  
is't - death that is - near?

**Troubadour** (from the tower)  
Ah! che la mor - te o -  
Ah! send thy beams, Au -

gnò - ra, è tar-da nel ve -  
ro - ra, Light me to ear - ly

nir death, a chi de - si - a, a chi de - sia mo -  
death, Waft her my long - ing, Waft her my lat - est

**Leonora.**  
Oh! ciel!  
Oh! heav'n!

*ppp*  
rir! ad-di - o, ad-dio, Leo-no - ra ad-di -  
breath! I leave thee, Leo-no-ra, ah, I leave -

*Harp*

Sen - to man-car-mi!  
I am dis-tract-ed!

o!  
thee.

TENOR I.

TENOR II.

BAR. & BASS.

Strings

Mi - se - re - re d'un' al - ma già vi -  
Pray that peace may at - tend a soul de -

ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly  
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly  
ci - na al - la par - ten - za che non ha ri - tor - no; mi - se -  
part - ing, Whith - er no care or thought of earth can fol - low, Heav'n - ly

Bell

re - re di lei, bon-tà di - vi - na, pre - da non sia del-lin - fernal sog - gior -  
mer - cy al-lays the pangs of part-ing, Look up, be - yond this life's delu-sions hol -  
re - re di lei, bon-tà di - vi - na, pre - da non sia del-lin - fernal sog - gior -  
mer - cy al-lays the pangs of part-ing, Look up, be - yond this life's delu-sions hol -  
re - re di lei, bon-tà di - vi - na, pre - da non sia del-lin - fernal sog - gior -  
mer - cy al-lays the pangs of part-ing, Look up, be - yond this life's delu-sions hol -

*no. low.*

*no. low.*

*ppp* Orchestra

*mor - te, end - ing?* *con a - li di te - ne-bré,* *libran-do si destruction is*

*mi - se - re - re! on thy spir-it!* *mi - se - re - re! heav'n have mer-cy*

*mi - se - re - re! on thy spir-it!* *mi - se - re - re! heav'n have mer-cy*

*va near!* *Ah! for - se di - schiu - se* *gli fian queste*

*Oh gloomy fore - bod - ing,* *his doom is im-*

*mi - se - re - re! on thy spir-it,* *mi - se - re - re! heav'n have mercy*

*mi - se - re - re! on thy spir-it,* *mi - se - re - re! heav'n have mercy*

por - te sol quan - do ca - da - ver già fred - do sa -  
pend - ing, We meet not a - gain till his death - knell I

ra, quan - do ca - da ver fred -  
hear, not - till his death - knell, his -

**Chorus.**

mi - se - re -  
on thy spir -

mi - se - re -  
on thy spir -

*din.*  
do sa - ra!  
knell I hear.

**Troubadour.**

Scon - to col san - gue mi - o  
Though here on earth we sev - er,

re!  
it!

re!  
it!

Harp.

l'a - mor che po - si in te! non ti scor-dar, non ti scor-dar di  
 Thou wilt re-mem-ber me: In realms a - bove, there I will wait for

Di te, di te - scordarmi! di  
 For-get thee can I nev-er! I'm  
 me, Leo-no - ra addio, Leo-no-ra addio, ad-di - o! Scon-to col san-gue  
 thee, Leo-no - ra min', We shall not part for ev - er! Tho' here on earth we

Chorus.  
 Mi - se - re - re!  
 Heav'n have mercy  
 Mi - se - re - re!  
 Heav'n have mercy

*Fatti.*  
*pp*  
 Harp.

te, di te scor-dar - mi! di te scor-dar - mi!  
 thine, I'm thine for ev - er, I'm thine for ev - er,

mi - o l'a - mor che po - si in te! Non ti scor -  
 sev - er, Thou wilt re-mem - ber me, In realms a -

mi - se - re - re!  
 on thy spir - it, mi - se -  
 heav'n - have

mi - se - re - re!  
 on thy spir - it, mi - se -  
 heav'n - have

Harp. & Strings. pizz.

di te scor-dar-mi! Sen-to man-car - ni! Di  
I'm thine for ev-er, ev-ermore I'm thine, For-

dar, non ti scor-dar di me, ad - dio Leo-no-ra, ad-di -  
bove, there I will wait for thee, We part, but not for ev -

re - re! mi - se - re -  
mer - cy on thy spir -

re - re! mi - se - re -  
mer - cy on thy spir -

re - re! mi - se - re -  
mer - cy on thy spir -

te, di te scor-dar-mi! di te, di te scor-dar-mi!  
get thee can I nev-er! I'm thine, I'm thine for ev-er,

o! Seon-to col san-gue mi o l'a-mor che po - sijn  
er, Tho' here on earth we sev - er, Thou wilt re-mem - ber

re! mi - se - re - re!  
it, Heav'n have mer-cy

re! mi - se - re - re!  
it, Heav'n have mer-cy

re! mi - se - re - re!  
it, Heav'n have mer-cy

re! mi - se - re - re!  
it, Heav'n have mer-cy

di te scordar-mi! di te scordar-mi! Sen-to man-car -  
I'm thine for ev-er, I'm thine for ev-er, ev-er-more I'm —

te! Non ti scordar, non ti scordar di me, ad - dio, Leo-  
me! In realms a-bove, there I will wait for thee, we part, but

mi - se - re - re! mi - se -  
Heav'n have mer - cy on - thy

mi - se - re - re! mi - se -  
Heav'n have mer - cy on - thy

mi - se - re - re! mi - se -  
Heav'n have mer - cy on - thy

mi, di te scordar-mi! di te, di te scor-dar-mi! di  
thine, I'm thine for ev-er, I'm thine, I'm thine for ev-er, I'm

no - ra ad-di - o, Leo - no - - ra ad -  
not for ev - er, Leo - no - - ra

re - re! mi - se - re - re! mi - se -  
spir - it, heav'n have mer - cy on thy

re - re! mi - se - re - re! mi - se -  
spir - it, heav'n have mer - cy on thy

re - - re! mi - se - re - re! mi - se -  
spir - - it, heav'n have mer - cy on thy

*f**a piacere*te!  
thine,di te!  
I'm thine!di te!  
I'm thine!scor-dar-mi di  
For ev-er I'mdi - o!  
mine!re - re!  
soul!re - re!  
soul!re - re!  
soul!

Tutti

Strings

*pp* *colla parte**Allegro agitato* (♩ = 116)*sottovoce ed agitato*te!  
thine!Tu ve - drai chea-mo - re in  
Thee I love with love e -ter-ra mai del mio non fu più for-te; vin-seil fa - to in a - spra  
ter-nal, Death it - self shall not di-vide us, In this hour of doom su -guer-ra, vin - ce-rà la stes-sa mor-te: O col prez - zo di mia  
per-nal, That one boon is not de - nied us; One more ef - fort yet to

vi - ta la tua vi - ta sal - ve - rò, — o con te per sem - preu -  
 save thee, And per - chance with thee to fly, — Or I seal the love I

Fl.  
Cl.  
Fag.

ni - ta nel - la tom - ba scen - de - rò, con te per sem - preu -  
 gave thee, And with joy — for thee I die, I'll seal the love I gave —

*allarg.*  
*allarg. colla parte*  
 Fl.  
Fag.

ta, sì, nel - la tom - ba scen - de - rò! O col prez - zo di mia  
 thee, With joy, with joy for thee I die: One more ef - fort yet to

*a tempo*  
*a tempo*

vi - ta la tua vi - ta sal - ve - rò, — o con te — u -  
 save thee, And per - chance with thee to fly, — Or the love — I

Fl.  
Cl.  
Vln. Ob.

ni - ta nel - la tom - ba scen - de - rò! o con te per sem - preu -  
 gave — thee, I will seal, — and for — thee die, I will seal the love I

Fl.  
Cl.

ni-ta nel - la tom-ba\_ scen-de - rò!\_ con te\_ per sempre, per sem-pre u -  
gave thee And with joy for thee I die, - for thee, for thee, for thee - I

Vln.

ni - ta nel - la tom - ba scen -  
die, - for thee - I die, Yes, I

8

Fl.  
Ob.  
Cl.

cresc.

- de - rò!  
will die!

8

Tutti

*p* *ff*

*sottovoce*  
Tu ve-  
Thee I

drai chea-mo - re in ter-ra mai del mio non fu più for-te; vin-se il  
love with love e - ter-nal, Death it - self shall not di- vide us, In this

*pp*

fa - to in a - spra guer-ra, vin - ce - rà la stes - sa mor - te. O col  
hour of doom su - per-nal That one boon is not de - nied us; One more

prez - zo di mia vi - ta la tua vi - ta sal - ve - rò, — o con  
ef - fort yet to save thee, And per - chance with thee to fly, — Or I

te per sem-pre u - ni - ta nel - la tom - ba scen - de - rò! con te per  
seal the love I gave thee, And with joy — for thee I die! I'll seal the

*allarg.*

*colla parte*

sem - pre u - ni - ta, sì, nel - la tom - ba scen - de - rò! O col  
love I gave thee, With joy, with joy for thee I die! One more

*a tempo*

prez - zo di mia vi - ta, la tua vi - ta sal - ve - ro, — o con  
 ef - fort yet to save thee, And per - chance with thee to fly, — Or the

te — u - ni - ta nel - la tom - ba scen - de - rò, o con  
 love — I gave — thee, I will seal — and for — thee die, I will

te — per sem - pre u - ni - ta nel - la tom - ba scen - de - rò! — con te — per  
 seal the love I gave thee, And with joy for thee I — die! — for thee, for

sem - pre, per sem - pre u - ni - ta nel - la tom -  
 thee, — for thee — I die, — for thee — I die!

ba scen - de -  
Yes, I will

8

*p*

*poco più mosso*

rò! ah, sì! con  
die! Ah, yes! with

*poco più mosso*

*ff*

3

te, con te nel - la -  
joy for thee, yes, with

8

*ff*

tom ba scen de - rò! ah  
joy for thee I die! Ah,

8

sì!  
yes!

con  
with

te,  
joy

con  
for

te  
thee,

nel - la  
yes, with

tom - ba  
joy for

scen - de -  
thee I

*ff*

rò, scen - de - rò, scen - de - rò, scen -  
die, yes, for thee I will die, I

- de - rò!  
will die!

# No 20. "Mira, di acerbe lagrime.,, Recit. and Duet.

*Scene.* A door opens, from which enters the Count, followed by attendants; Leonora stands aside.

Count (to his attendants).

Voice.

U - di - ste? Co-me-al-beg-gi, la scu-real fi-glio, ed al-la madre il  
You mark me? When'tis dawn, on this spot be-head him. Burn at the stake his

Piano.

**Allegro.** (The attendants enter the tower)

ro - go. A - bu - so  
moth - er. If I ex -

Strings *ff*

for - se quel po-ter che pie-no in me trasmi-se il prence! A tal mi  
ceed my pow'r for life and jus-tice the Prince to me con - fid-ed, 'tis love im-

trag-gi, donna per me fu - ne - sta! O-v'el-laè ma-i?  
pels me, it is her fa - tal beau-ty! And have I lost her?

*pp*

Ri-pre-so Ca-stel - lor, di lei con-tez - za non eb - bi, e fu-ro in-  
Since Castellor hath fall'n, of her no ti - dings have reach'd me; in vain I've

*con forza*

dar-no tan - te ri - cer - chee tan - te! Ah, do - ve sei, cru -  
 question'd, vain - ly have striv'n to find her! Ah, cru - el maid, where

**Leonora.** Allegro vivo. ( $\text{♩} = 88$ )  
 (coming forward) **Count.** **Leonora.**

de - le? A te da - van - te. Qual vo - ce, co - me! tu, don - na? Il  
 art thou? I'm here, be - side thee. Those ac - cents, thou here! and wherefore! Be -

Vln. Fl. Ob. & Cl.

**Count.** **Leonora.**

ve - di. A che ve - ni - sti? E - gli è già pres - so al - lo - ra e -  
 hold me. 'Mid strife and tur - moil. When thou hast doom'd him to de -

**Count.** **Leonora.**

stre - ma, e tu lo chie - di? O - sar po - tre - sti? Ah sì, per  
 struc - tion, how canst thou ask me? The trai - tor name not. It is for

**Count.**

es - so pie - tà, pie - tà do - man - do! Che? tu de -  
 him I am come to ask for mer - cy! Go, thou art

Leonora.

Leonora.

The first system of the musical score features a vocal melody for Leonora in the upper staff, with lyrics in Italian and English. The Italian lyrics are "Pie-tà! Ah no! Pie-tà! Ah no! li-ri! Tu de-li-ri! Ah! ic del ri-val sen-tir pie-my". The English lyrics are "Ah no! Ah no! rav-ing, thou art rav-ing! Ah! I to show pit-y to my". The melody is in G major, 4/4 time, and includes a fermata over the second "Ah no!". The piano accompaniment is in the lower staff, featuring a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The system concludes with a double bar line.

Pie-tà!  
Ah no! Pie-tà!  
Ah no!

li-ri! Tu de-li-ri! Ah! ic del ri-val sen-tir pie-my  
rav-ing, thou art rav-ing! Ah! I to show pit-y to my

Fl. Cl.

ppp

Cle-men-te Nu-mea te l'i-spi-ri-mer-cy!  
Move thou his heart, oh heav'n, to

tà? foe? Io del ri-val sen-tir pie-my  
I to show pit-y to my

Fl. Cl.

Cle-men-te Nu-mea te l'i-spi-ri-mer-cy!  
Move thou his heart, oh heav'n, to

tà? foe? E sol ven-  
No, naught shall

det-ta mio Nu-me, ven-det-taè sol mio  
move-me but ven-geance, no thought have I but

Nu - - me, ven - det - ta è sol mio  
ven - geance, no thought have I but

**Leonora.**

Pie - tà! — pie - tà, — do-man-do pie - tà! pie - tà, — pie -  
Oh hear my pray'r, for pit - y I sue, oh hear my

Nu - me! va! va! va!  
vengeance! Ask me not!

*VL. Fl. Ob. & Cl.*

tà, — do-man-do pie - tà!  
pray'r, for pit - y I sue!

va! va! va!  
ask me not!

*ff*

*Andante con moto.* (♩ = 88.)

**Leonora.** (throws herself in despair at his feet.)

Mi - ra, dia-cer - be la - gri-me  
Here at thy feet a sup - pli-ant,

*Strings.*

*pp*

*Fag.*

spar - go al tuo pie - de un ri - o! non ba - stail pian - to?  
 Oh, — let my tears im - plore thee! If nei - ther tears nor

Ob. Vln.

*portando la voce*  
 sve - na - mi, ti be - vi il san - gue mi - o —  
 prayrs a - vail My life - blood I'll pour be - fore thee.

VI. Fl. Fag.

sve - na - mi, sve - na - mi, ti be - vi il san - gue  
 Let me die, let me die, if vain - ly I kneel be -

Vln. Ob. Fag.

mi - o — cal - pe - stail mio ca - da - ve - re, ma  
 fore thee, Then tread up - on my life - less corse But

sal - va il Tro - va - tor!  
harm — not the Trou - ba - dour!

Count.

Ah!  
Oh!

del - l'in - de - gno  
would that with a

8

Tromba, Cor. & Fag.

Str., Cor. *pp*, & Bassi pizz.

Ob.  
Cl.

ren - de - re vor - - rei peg - gior la  
thou - sand deaths I could pro - long his

sor - te, fra mil - lea - tro - ci spa - si - mi  
an - guish, E'en with the pang that rend my heart,

Leonora.

Sve - na - mi!  
Let me die!

cen - tu - pli - car sua mor - te — Più  
Thus I would have him lan - guish; I

l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu -  
 hate him the more thou lov - est him, That love I will not en -

ror, — più l'a - mi, e più ter - ri - bil di -  
 dure, — I hate him the more thou lov'st him, That

**Leonora.**

Cal - pe-sta il mio ca - da - ve - re, ma  
 Yes, tread up - on my life - less corse, But

vam - pa il mio fu - ror!  
 love I will not en - dure!

sal - va il Tro - va - tor! Mi sve - na,  
 harm - not the Trou - ba - dour! Be - hold me,

Più l'a - mi, e più ter - ri - bi - le di  
 I hate him, the more thou lov - est him, That

Vln.  
Fl.

mi sve - na, cal - pe - sta il mi - o  
a sup - pliant, be - hold me a sup - pliant,

vam - pa il mio fu - ro - re, più la - mi, e più ter -  
love I will not en - dure, I hate him, the more thou

ca - da - ver, ma sal - va, sal - va, deh!  
Oh, let me im - plore thee, spare him, oh,

ri - bil di - vam - pa il mio fu - ror!  
lov'st him, that — love I will not en - dure.

sal - va, sal - va! Tro - va - tor!  
spare thou, spare the Trou - ba - dour!

E più ter -  
No, no, that  
Oh, Cl. & Cello.

Lo sal - va,  
Oh, spare him,

ri - bi - le di - vam - pa il mio fu - ror! Più  
love I'll not en - dure, I'll not en - dure. VI. & Fl. I

lo sal - va, lo sal - va, lo sal - va! Cal -  
oh, spare him, oh, spare him, oh, spare him. Yes,

l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu - ror! Più  
hate him, the more thou lov - est him, that love I will not en - dure. I

Più mosso.  
*ppp cresc.*

pe - sta il mio ca - da - ve - re, ma sal - va il Tro - va - tor!  
tread thou up - on my life - less corse, but harm - not the Trou - ba - dour!

*ppp cresc.*

l'a - mi e più ter - ri - bi - le di - vam - pa il mio fu - ror!  
hate him, the more thou lov - est him, that love - I will not en - dure!

Più mosso. (♩ = 104.)

*ff*

Allegro assai vivo. (♩ = 84.)

Leonora. (the Count is going, but Leonora clings to him.) Count. Leonora.

Con - te! Nè ces - si? Gra - zia!  
Hear me! Re - lease me! Mer - cy!

Strings *pp*

## Count.

Prez - zo non av - vial - cu - noad ot - te - ner - la — sco - sta - ti!  
 Naught up - on earth can buy the trai - tor's free - dom. Leave me now!

## Leonora.

U - no ven'ha, sol u - no, ed i - o te l'of - fro!  
 There is a price, one on - ly, thou wilt not re - fuse it: Count.

Spie - ga - ti, qual  
 Strange thy words, thy

(extending her right hand to him, with grief.)

Me stes - sa!  
 My - self!

prez - zo, di? Ciel! tu di - ce - sti?  
 mean - ing say? Say'st thou sin - cere - ly?

Strings & Wood.

com - pie - re sa - prò la mia pro - mes - sa.  
 of - fer thee my hand, thou hast my prom - ise!

È so - gno il  
 Or am I

*dim.*

Di-schiu - di - mi la via fra quel - le  
Un - bar those gates, and to his dun-geon

mi - o?  
dreaming?

*ppp*

mu - ra: Ch'ei m'o-da, che la vit-ti-ma fug-ga, e son  
lead me, And let me bear him tidings of freedom, And I'm

Count. *f* Leonora.  
tu - a. Lo giu - ra. Lo giu - roa Di - o, che la - ni - ma tut - ta mi  
thine. Oh swear it. I swear by heav - en, who knows my in - most

*Tutti ff*

Count. (A Guard appears, to whom the Count whispers.)  
ve - de! O - là!  
purpose! Hol - la!

*p* *ff* (Leonora takes poison from the ring.)

Leonora.  
(Ma-vrai, ma fred-da, e - sa - ni - me  
(I shall be thine, but mute, cold and

(to Leonora, turning around.)

(aside, with joy.)

Leonora.

Allegro brillante. (♩ = 132.)

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(gazing upward with eyes filled with tears of joy.)  
*molto vivace*

Count.

spoglia.)  
life-less.)

Co-lui vi-vrà.  
I spare his life.

(Vi - vrà!  
joy!  
8

Con-ten-deil giu-bi-lo i  
he's sav'd, my beat-ing heart with

Fl.  
Cl.

*p*

det-tia me,  
thanks to heav'n

Si-gno-re,  
o'er-flow-eth,

ma coi fre-quen-ti  
The pow-er that on

Fl.  
Cl.  
Ob.

*brillante*

pal-pi-ti mer-cè ti ren-de il co-re!  
high doth reign a-lone my pur-pose know-eth;

Or  
Oh

*brillante*

il mio fi-ne, im-pa-vi-da,  
death, come on, I fear thee not,

pie-na di gio-jà at-ten-do, po-  
joy-ous-ly I a-wait thee, I'll

trò dir-gli, mo-ren-do, sal-vo tu sei per-  
tell him with my dy-ing breath that through me he's

## Count.

me!) sav'd!) Fra te che par - li? Vol - gi - mi, mi  
Oh turn on me those beam - ing eyes, re -

Fl.  
Ob.  
Ch.  
Cello pizz.

vol - gi! det - to an - co - ra, o mi par-ra de-  
peat those words of heav - en, Tell me I was not

## Leonora.

(Vi - vrà!)  
(He's sav'd,)

li - rio quanto as-col-ta-i fi - no - ra! Tu mia! tu mia! ri-  
dream-ing, that thou thy faith hast giv - en! She's mine, she's mine, oh

Cor.

Cor. & Fag.

pe - ti - lo, il dub - bio cor se - re - na.  
bliss di - vine, Ah, scarce can I be - lieve it,

Vln.

Cor.

Cor. & Fag.

Ah! ch'io lo cre-do ap - pe - na u - den - do - lo da tel' ah!  
Joy - ous - ly I re - ceive it, The boon for which I crav'd, Ah!

(Vi-vrà! con-ten- deil  
(Oh joy! he's sav'd, my

— io lo cre-do ap-pe - na, u - den - do-lo da te!  
— I can scarce-ly be-lieve - it, The boon — for which I crav'd!

Fl.  
Cl.  
Cor. & Strings

giu - bi - lo i det - ti a me, Si-gno - re. Po - trò — dir-gli, mo-  
beat-ing heart with thanks to — heav'n o'er-flow - eth, I'll tell — him with my

Fag.

Poco più mosso.

ren - do, sal - vo — tu — sei — per — me! sal-vo tu  
dy - ing breath — that — through me — he's — sav'd! Ah, he is

Count.

8

Tu mia, tu mi -  
Can I be-lieve  
Poco più mosso. (♩ = 144.)

CL.  
Vln. & Vcl.  
p

sei, tu sei per me! ah! sal-vo tu sei per  
sav'd, ah, he is sav'd, ah! he's sav'd, 'tis thro' me he's

a, tu mia, tu mi - a, ah! tu mi - a, ah! chio lo cre-do ap-  
it, can I believe it? ah! re-peat, oh repeat that word of

F.

me, tu sei per me! sal-vo tu sei, tu sei per me!  
sav'd, thro' me he's sav'd, ah, he is sav'd, ah, he is sav'd,

pe-na, ap-pe-na! tu mia, tu mi-a, tu mia, tu mi-a, ah!  
heav-en, re-peat it, can I believe it, can I believe it? ah,

ah! sal-vo tu sei per me, tu sei per  
he's sav'd, 'tis thro' me he's sav'd, thro' me he's

tu mi-a, ah! chio lo cre-do ap-pe-na, ap-pe-  
re-peat, ah, re-repeat that word of heav-en, re-peat

me!) An-diam! An-diam! E sa-cra la mia  
sav'd.) A-way, a-way, 'Thou hast my plight-ed

na! it. Giu-ra-sti! Pen-sa-ci!  
Thy prom-ise, oh repeat!

Tutti

fe! word! (Vi-vrà! Con-ten-de il giu-bi-lo i det-i a me, Si-  
(Oh joy, he's sav'd! my beat-ing heart with thanks to heav'n o'er-

Tu mia! tu mia! ri-pe-ti-lo, il dub-bio cor se-be  
She's mine, she's mine, oh bliss di-vine, ah, scarce can I be-

gno - re. Po - tro dir - gli, mo - ren - do, sal -  
 flow - eth, I'll tell him with my dy - ing breath,

re - na, lo cre - do ap - pe - na, u -  
 lieve it, I scarce be - lieve it, this

vo - tu sei per me, ah! sal - vo tu sei per me, ah! sal - vo tu sei per  
 that through me he's sav'd, yes, I'll tell him he is sav'd, yes, I'll tell him he is

den - do - lo da te, si, u - den - do - lo da te, si, u - den - do - lo da  
 boon for which I crav'd, ah the boon for which I crav'd, ah, the boon for which I

(they enter the tower.)  
 me, tu sei per me, tu sei per me!  
 sav'd, thro' me he's sav'd, thro' me he's sav'd!)

te, da te, da te, da te, da te!  
 crav'd, for which I crav'd, for which I crav'd!

Nº 21. "Sì, la stanchezza m'opprime, o figlio.,  
Finale IV. — Duet.

A gloomy dungeon; in one corner, a barred window; door at back; a dimly burning lamp hangs from the ceiling. Azucena is lying on a rough pallet, Manrico seated near her.

Largo. (♩ = 60.)

Piano.

Manrico. Recit.

Azucena.

Ma-dre, non dor-mi? L'in-vo-cai, più vol-te, ma fugge il son-no a que-ste  
Moth-er, thou'rt waking? Would that I could slumber! Vain-ly I close my wea-ry

Strings

Manrico.

lu-ci! Pre-go. Lau-ra fred-da è mo-le-sta al-le tue mem-bra  
eye-lids! Raise me. 'Tis the damp air of night with-in this dun-geon

Azucena.

for-se? No; da que-sta tom-ba di vi-vi so-lo fug-gir vor-  
chills thee. Ah! from out this tomb of the liv-ing, would that we were in

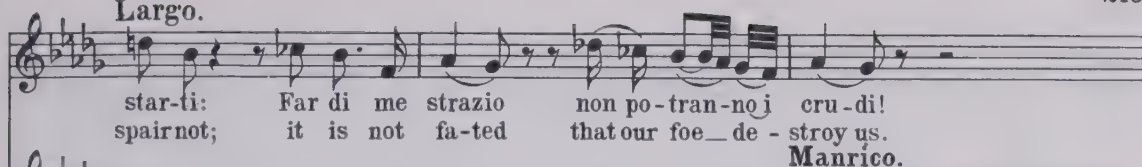
Manrico.

(wringing  
his hands.)

Azucena. (rising.)

re-i, per-chè sen-to il re-spi-ro sof-foc-car-mi. Fug-gir! Non at-tri-  
safe-ty! In this dun-geon the air I breathe doth choke me. A-las! Oh son, de-

## Largo.

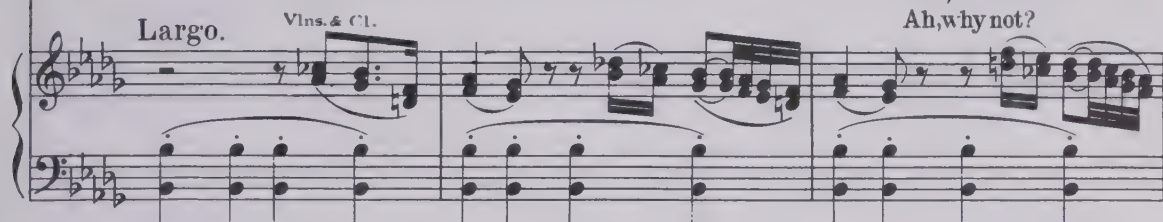


Ahi, co-me?

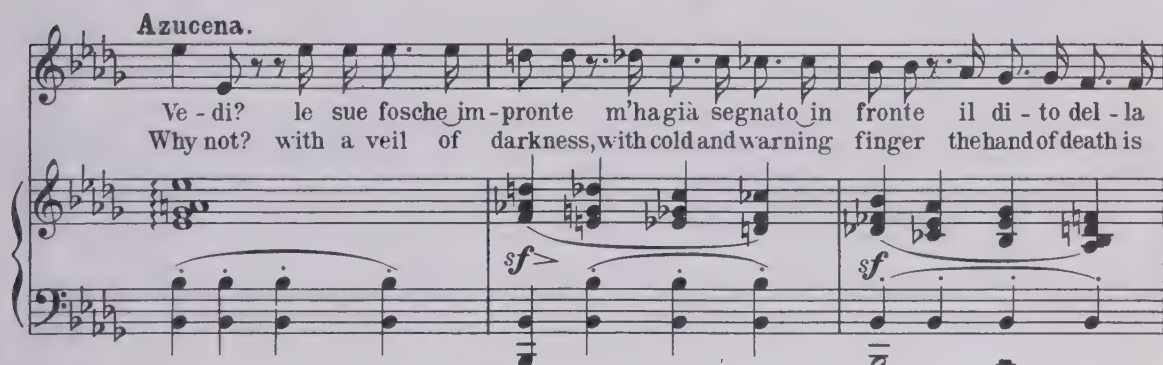
Ah, why not?

## Largo.

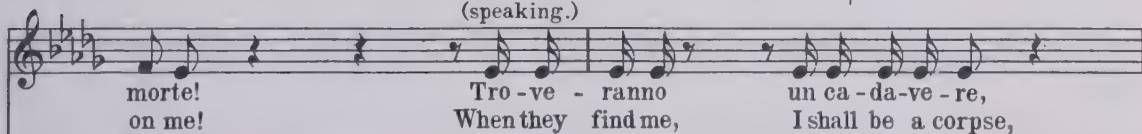
Vlns. &amp; Cl.



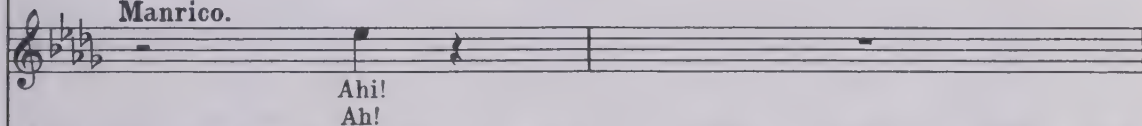
## Azucena.



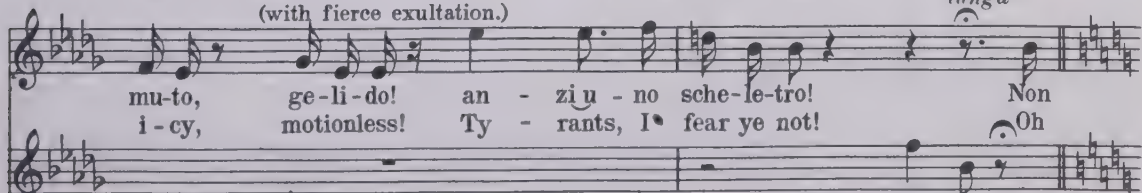
(speaking.)



## Manrico.



(with fierce exultation.)

Ces-sa!  
Moth-er!

Allegro. (♩ = 84)

*cresc. e string.*

o - di? gente ap - pressa,... i car - ne - fi - ci son... vo - gliono al ro - go  
listen! They are coming! 'Tis the hour of my doom, — See, where the stake is

*p* Str. *cresc.*

trarmi! Di - fen - di la tua ma-dre!  
burning! Oh save — me, save thy mother!

*sf* *f* *ff*

Andante. (♩ = 66.)  
Manrico.

Al - cu - no, ti ras-si -  
There's no one, cast off thy

*p*

Azucena (paying no attention to him.)

(with terror.)  
*cresc.*

Il ro - go! Il ro - go! il  
I hear them! The torture, the

cu - ra, al - cu - no qui non vol - ge.  
ter - rors, there's no one, oh be - lieve me.

ro-go! il ro - go!.. pa-ro - la or - ren - da!  
 fire! 'tis light - ed! Oh doom of ter - ror! **Manrico.**  
 Oh ma-dre, oh ma-dre!  
 Oh mother, poor mother!

**Allegretto.** (♩ = 60.)

Fl. & Cl.  
*pp*  
 Str.

**Azucena.**  
 Un  
 My  
 Fag.

gior - no tur - ba fe - ro - ce l'a - - - va  
 moth - er, did they not drag her from her

**Allegro animato.**  
 tu - a con - dus - se al ro - - -  
 dun - geon with curs - es, and burn  
 Tutti  
*ff*

go! her? Mi-ra la ter-ri - bil vampa! El-la n'è toc - ca  
See, high up the flames are rising! Soaring above her

*8*

*Trombe & Fag.*

già! head! già l'ar-so cri - ne al ciel manda fa - vil-le! Os-ser - va le pu -  
Dost hear the scorching? Her frenzied cry at parting? See, from their orbits

pil - le starting, fuor del l'or - bi - ta lo - ro!  
those sad eyes glaz'd with hor -ror!

*8*

*tutta forza* Ahi, chi mi to - - glie a spet - ta - col sì a - tro -  
Take me a - way! ah! no long - er can I bear

*8*

*ff Tutti* *dim.*

(Falls overwhelmed into the arms of Manrico.) Manrico.

ce! it! Se m'amian -  
If an - y

*Str.* *p*

cor, se vo - ce di fi - glio ha pos - sa d'ù - na ma - dre in se - no, ai ter -  
love remains in thy bos - om, if thou art yet my moth - er, oh hear me; Cease thy

Cello

ro - ri del l'al - ma o - bli - o cer - ca nel son - no, e po - sa e cal -  
ter - rors to number, And seek re - pose from thy sor - rows in soothing slum -

*allarg.*

ma. ber. *Andantino. (♩=72.)* *tutto a mezza voce* Azucena.  
Si, la stan - chez - za m'op - prime, o fi - glio, ...  
Yes, I will rest, for my soul is wea - ry,

*Strings pizz.*

al - la qui - e - te io chiu - do il ci - glio, ma se del ro - go  
Let me for - get that the past is drear - y, But if the vis - ions

*Ob. Cl. Fag.*

ar - der si ve - da l'or - ri - da fiamma, de - stami al - lor.  
fear - ful that haunt me Dark - en my slumber, wake me, my son.

*Ob. Cl. Fag.*

**Manrico.**

Ri - po - sa, o ma - - dre, Id - di - o con - ce - - da thee  
 Sleep, oh my moth - - er, And may heav - en grant thee

*pp leggierissimo*  
 Str. arco

Fl.  
 Cl.

men tri - sti im - ma - - gi - ni al tuo cor.  
 rest from thy sor - - rows ere day is done.

*f*  
 Fag.

Cl.  
*pp*  
 Vis.

**Azucena (between sleeping and waking.)**

Ai no-stri mon - ti ri - tor - ne -  
 Home to our mountains thou yet shalt

Str. pizz.

re - mo, l'an-ti-ca pa - ce i - vi go - dre - mol.. Tu can-te - ra - i...  
 take me, No fear or sor - row there shall o'er-take thee; In happy slum-ber

sul tuo li - u - to, in son - no pla - ci - do io dor - mi - rò.  
lull me with sing - ing, As in those bless - ed days, I shall have rest.

**Manrico.**

Ri - po - sa, o  
Rest thee, oh

*Fl. Cl.*  
*Fag.*  
*dol.*  
*Cello*  
*org.*

ma - dre, io pro - no e mu - to la men - te al cie - lo ri - vol - ge -  
moth - er, to heav - en wing - ing, My heart shall pray that thou mayst have

**Azucena.**

Tu can - te - ra - i, sul tu - o li - u - to, in son - no pla - ci - do  
In hap - py slumber, oh lull me with singing, Oh blessed days, thou and

ro.  
rest.

La men - te al cie - lo  
I watch here and pray that

*Fl.*

(gradually falls asleep)

io dor - mi - rò, tu can - te - ra - i sul tu - o li - u - to, in son - no  
I shall have rest, In hap - py slumber, oh lull me with sing - ing, Oh blessed

ri - vol - ge - rò,  
thou mayst have rest.

la men - te al  
I watch here and

*Fl.*

pla - ci - do io dor - mi - rò, io dor - mi - rò,  
 days, thou and I shall have rest, Oh bless - ed days,  
 cie - lo ri - vol - ge - rò. Ri - po - sa, o  
 pray that thou may'st have rest. Then rest thee, oh

*Vln & Viole divisi, con sordini.*

io dor - mi - rò, io dor - mi - rò, io dor - mi -  
 we shall have rest, Oh bless - ed days, we shall have  
 ma - dre, ri - po - sa, o ma -  
 moth - er, Then rest thee, oh moth -

*allarg.*  
 rò, io dor - mi - rò, io dor - mi - rò.  
 rest, we shall have rest, we shall have rest.

*allarg.* (Manrico remains kneeling beside her.)  
 dre, la men - te al ciel ri - vol - ge - rò.  
 er, thou shalt have rest, thou shalt have rest.

*allarg. a poco a poco morendo*

Nº 22. "Parlar non vuoi?,"  
 Recitative and Trio.  
 (The door opens, enter Leonora.)

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**Allegro assai vivo.** (♩ = 100) **Manrico.**

**Voice.** *Vins arco*  
 Che! Non min - gan - no! quel fio - co  
 She! do my eyes in the gloom de -

**Piano.** *p*

**Leonora.**

Son io, Man - ri - co, mio Man - ri - co!  
 'Tis I, Man - ri - co, my Man - ri - co!

lu - me?  
 ceive me?

*Tutti* Oh mia Leo - no - ra!  
 Oh my Leo - no - ra!

*cresc.* *ff* *pp*

**Manrico.**

Oh! mi con -  
 Oh! thou hast re -

*Oh. Fagotti sustain.*

ce - di, pie - to - so Nu me, gio - ja sì gran - de  
 lent - ed, oh, mer - ci - ful heav - en! How could I hope, ere

*Fl. 2.* *Cl. 2.* *cresc. Corni*

**Leonora.** **Manrico.**

an - zi chi - o mo - ra? Tu non mor - rai ven - go a sal - var - ti! Co - me! A sal -  
 dy - ing, for such rapture? Thou shalt not die. I come to save thee. Save me? Ah how,

## Leonora.

(pointing at the door.)

var-mi? fia ve-ro! Ad-di-o! Tron-ca o-gn'in-du-gio! t'af-fret-ta!  
canst thou? Who sent thee? Oh, leave me, stay not a mo-ment! oh hast-en!

## Leonora.

par-ti! Re-star deg-gi-o! Deh!  
hasten! I must remain here! Fly,  
E tu non vie-ni? Re-star!  
I go with-out thee? Remain!

(Pushing to the door.)

fug-gi! Guai! se tar-di! La tua vi-ta!  
hasten! Thou wilt perish if thou linger!  
No, No! No! Io la di-  
for death I

Cor. sustain

Par-ti, par-ti! La tua vi-ta!  
Go, I pray thee, I en-treat thee!  
sprezzo! No! Io la di- sprez-zo!  
care not, No, for death I care not!

Tutti.

*pp*

Pur\_ Fig-gio don-na, in me gli sguardi! Da chi l'a-ve-sti? ed a qual prez-zo?  
 But\_ say, what mean those looks of anguish? Who gives me freedom? what hath it cost thee?

Andante. (♩ = 60.)

Par-lar non vuoi? Ba-len tre - men-do! Dal mio ri -  
 No word or sign? These tokens show it! It is my

*parlando*

va - - - le! In-ten-do, in-ten-do!  
 ri - - - val who sent thee, I'll know it!

*ff* *8 tutti* *Vins & Wood.*

Leonora.

Oh quant'in-  
 Be not so

Ha - - - que-stin - fa - me l'a - mor - ven - du - - to!  
 Ah! - - - hast thou sold thy-self to - that trai - - tor?

*Ob. & Celli.* *Cor. Fag. & Cl.*

giu - - sto!  
 cru - - ell!

Vin.

Ven - - du - to un co - re che mi - o giu -  
 Sold - - what on earth a - lone - I

Oh co - me l'i - - ra ti ren - - de, ti ren - - de  
 Oh, by thy wrath thou art blind - ed, these ac - - cents

rò!  
 prize!

cie - co! Oh quan-to in-giu - sto, cru - del, cru - del sei  
 show it, I have not wrong'd thee; too late, too late thou'lt

In -  
 The

me - co! T'ar-ren-di, fuggi! o sei per-du - to, nem-me-no il cie - lo sal - var ti  
 know it! But now, oh listen! de - lay no lon - ger, no pow'r can save thee when this hour

fa - me!  
 trai - tor!

può!  
flies!

*f*

Ha — quest'in - fa-me l'a - mor ven-  
Ah, — hast thousold thyself to — that

Vlns. Fl. Ob. Cl. & Cello.

Fl. Ob. Trombe  
& Cello

Cl. Cor. Fag.

Oh, co-me l'i - ra ti ren - de, ti ren - de cie-co!  
Oh, by thy wrath thou art blind - ed, these ac - centsshow it!

du - - to!  
traï - - - tor!

Ven - - - du - tou  
Sold — what on

*p*

*f*

Fl. Ob. Tr. Cello

Oh co-me l'i - ra ti ren - de, ti ren - de  
I have not wrong'd thee, too late, — ah, too late thou it

co-re, che mi-o giu - rò!  
earth a - lone I prize!

In -  
The

*p*

Fl. Cl.

Cor. Fag.

cie-co! Oh quanto in-giu - sto, cru-del, cru-del, sei-  
 know it, I have not wrong'd thee, too late, too late thou'lt  
 fa - - me!  
 trai - - tor! ha  
 thou'st

VI. Fl. Ob. Cl.

me-co! T'ar-ren-di, fug-gi, o sei per-du-to! nem-me-no il cie-lo sal-var ti  
 know it! But now, oh, hasten, de-lay no longer, no pow'r can save thee when this hour  
 que - - - - - st'in -  
 sold - - - - - to a

può, nem-me-no il ciel sal-var ti può, nem-me-no il ciel sal-var ti  
 flies! De-lay no more, de-lay no more, no pow'r can save when this hour  
 Azucena (dreaming)  
 Ah!  
 Ah!

fa - me ven-du - to un cor che mio giu-  
 trai - tor the heart on earth that most I

Cor. & Viola

Meno mosso, come prima.

può! flies! Ah! fuggi, fuggi, o sei per-du-to, nemme-no il cie -  
 Ah, hasten, hasten, de-lay no longer, no pow'r can save

Ai no-stri mon - ti ri - tor - ne - re - mo, l'an-ti - ca  
 Home to our moun - tains thou yet shalt take me, No fear or

rò! prize! No!  
 No!

Meno mosso, come prima.

Strings pizz. Fl.

lo thee sal-var ti puo! Ah! fuggi, fuggi, o sei per-  
 when this hour flies! Oh, hasten, hasten, de-lay no

pa - ce i - vi go - dre - mo, tu suone - ra - i sul tuo li -  
 sor - row there shall o'er - take thee, In hap-py slum - ber lull me with

Ha quest'infa - me! No!  
 Sold to a trai - tor, No!

du-to! nemme-no il cie - lo sal-var ti  
 longer, no pow'r can save thee when this hour

u - to, in son-no pla - ci - do io dor - mi -  
 sing - ing, As in those bless - ed days I shall have

l'a - mor ven-du -  
 Sold to a trai -

Fl.

può; Ah! fug-gi, fug - gi, o sei per-du - to, nemme-no il ciel sal-var ti  
 flies; Oh, has-ten, haste, de-lay no long-er, no pow'r can save when this hour

rò, in son - - no  
 rest. As in those

to.  
 tor!

Cl.

Fug.

può, - sal - var ti  
 flies, - when this hour

pla - ci - do dor - mi -  
 bless - ed days, I shall

Ven-du-to un cor che mi - o, che mio giu -  
 Ah, thou hast sold the heart that a-lone I

può, ah! fug-gi, fug - gi, o sei per-du - to, nemme-no il ciel sal-var ti  
 flies, oh, hasten, haste, de-lay no long-er, no pow'r can save when this hour

rò, in son - - no  
 rest, as in those

rò!  
 prize!

può, — sal — var ti  
flies, — when this hour

pla — ci — do dor — mi —  
bless — ed days, I shall

ven-du-to un cor che mi — o, che mio giu —  
Ah, thou hast sold the heart — that a — lone I

*pp*  
può, sal — var ti puo, sal — var ti  
flies, no pow'r can save, when this hour

rò, tu can-te - rai, ah! io dor-mi - rò,  
rest, oh bless-ed days, ah! I shall have rest,

*pp*  
rò, un cor, un cor, che mio giu —  
prize, ah, thou hast sold the heart I

*sempre più p*

*allarg. e morendo*  
puo, nemme-no il ciel sal-var ti puo, nemme-no il ciel sal-var ti puo!  
flies no pow'r can save when this hour flies, no pow'r can save when this hour flies!

*allarg. e morendo*  
ah, in son - no pla-ci - do io dor - mi - ro.  
ah! as in those blessed days, I shall have rest.

*allarg. e morendo*  
rò, ven-du-to un cor, che mio giu - rò! ven-du-to un cor, che mio giu - rò!  
prize, yes, thou hast sold the heart I prize, yes, thou hast sold the heart I prize!

*allarg. e morendo*

Nº 23. "Prima che d'altri vivere.,  
Finale IV. — Last Scene.

Allegro assai mosso ( $\text{♩} = 108$ ) **Manrico.** (Leonora has fallen at the feet of Manrico)

**Leonora.**

Voice. *Strings arco*

Ti sco - sta! Non re -  
Be - gone now! No, I

Piano. *pp*  
*sciolte*

spin - ger - mi! Ve - di? lan - guen - te, op - pre - sa io  
leave thee not, Turn thee a mo - ment, my sens - es

**Manrico.** **Leonora.**

man - co. Val ti ab - bo - mi - no! ti ma - le - di - co! Ah ces - sa,  
fail me! Go, thou faith - less one, go, ere I curse thee! No more, I

*Vln. & Fl.*  
*Fag. sustain* *Cl. & Ob. sustain* *Corni sustain*

ces - sa! Non d'im - pre - car, di vol - ge - re per me la  
pray thee! Not in this hour such words as these! My soul would

*Ob. tacet* *Corni Imo only* *Fag. tacet*

**Manrico.**

pre - ce a Dio è que - sta l'o - ra! Un bri - vi - do  
fly to heav'n with words of blessing! What tre - mor of

*Fl. tacet* *Cor. tacet*

**Leonora.** (falls on her face)

cor-se nel pet - to mi-o! Man-ri - co!  
an-guish doth freeze my senses? Man-ri - co!

*f* Tromb. etc. Vln.

**Manrico.** (flies to raise her)

Ho la mor - te in  
Ah, I feel I'm

Donna! sve-la-mi - nar-ra - La  
Dear one! turn to me, tell me - Thou'rt

Strings only *p*

se - no! Ah! fu piu ra-pi-da la for - za del ve - le - no  
dy-ing! Ah, 'tis the poi-son, 'twas swift-er than I thought: now

mor - te!  
dy - ing!

Cor. Fag. Cello 'Cello sustains

ch'io non pen-sa-val  
death is up-on me!

Oh ful - mi - ne!  
Oh ter - ri - ble!

Vln. *ff* Tutti sustain *pp*  
Strings & Fag

Bass

## Leonora.

(touching

Sen - ti... la ma - no è ge - lo, ma  
Touch me, my hand is i - cy, but

her breast)

qui, qui fo - co ter - ri - bil ar - de!  
here tis burning, tis fire and torment!

## Manrico.

Che fe - sti, o cie - lo!  
Oh, heav'n, have mercy!

## Andante

Pri - ma che d'al - tri vi - ve - re i - o vol - li tua mo -  
Ra - ther a thou - sand deaths I'd die, than without thee to

## Andante (♩ = 50)

Cl. Fag.

Cl.

In -  
Oh

Strings pizz.

dolce

rir!  
live!

sa - no! ed io que - st'an - ge - lo o - sa - va ma - le -  
mad - ness. to lose this an - gel, Ah! say that thou wilt for -

Cor Fag

Più mosso.

(the Count enters and stands on the threshold.)

Più non re-si-sto! — Ec-co li-stan-te! io  
My sens-es van-ish, death is up-on me, I'm

dir! Ahi mi-se-ra!  
give! I doubt-ed thee!

Più mosso. Oh. Cl. Fag.

(Pressing his hand in token of farewell.)

mo-ro—Man-ri-co! Or la tua gra-zia, pa-dre del cie-lo, im-  
dy-ing, Man-ri-co! An-gels of mer-cy, leave me not, I im-

Ciel! Ah!  
Count. Ah!  
Ah!

2Cello & Fag.

Tempo I.

plo-ro. Pri-ma che d'al-tri  
plore you! Ra-ther a thou-sand

Count. (aside.)

Ah! vol-le me de-lu-de-re, e per costui mo-rir!  
For this they have de-lud-ed me, Their scorn I'll not for-give.

Tempo I.

vi - ve - re, i - o vol - li tua mo - rir!  
 deaths I'd die, than without thee to live!

In - sa - no! ed io que -  
 Oh mad - ness! to lose this

Ah! vol - le me de -  
 Ah! they have both de -

*dolce*

(in agony.)  
 pri - ma che d'al - tri, d'al - tri  
 ra - ther a thou - sand, thou - sand

st'an - ge - lo o - sa - va ma - le - dir!  
 an - gel! Ah! say that thou wilt for - give! I

lu - de - re, e per co - stui mo - rir! ah!  
 lud - ed me! their scorn I'll not for - give! Ah!

Vln. arco Cl. & Ob.

vi - ve - re, io vol - li tua mo - rir! pri - ma che d'al - tri, d'al - tri  
 deaths I'd die, than with - out thee to live, ra - ther a thou - sand, thou - sand

i o que - st'an - ge - lo o -  
 doubt - ed this an - gel! for - give

vol - le me de - lu - de - re, e per co - stui mo -  
 they have both de - lud - ed me, their scorn I'll not for -

Cl. Tromba Fag. Cello.

vi - ve - re, io vol - li, vol - li tua mo -  
 deaths I'd die, I'd die, than with - out thee to

sa - va, ed io que - st'an - ge - lo o - sa - va ma - le -  
 me, doubt - ed this an - gel! Oh, say thou dost for -

rir, e per co - stui mo -  
 give, their scorn I'll not for -

rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol - li tua mo -  
 live, ra - ther a thou - sand, thou - sand deaths I'd die, than with - out thee to

dir! ed i - o que -  
 give! I doubt - ed this

rir! Ah! vol - le me de -  
 give! Ah! they have both de -

rir! pri - ma che d'al - tri, d'al - tri vi - ve - re, io vol -  
 live, ra - ther a thou - sand, thou - sand deaths, I'd die, I'd die,

st'an - ge - lo o - sa - va, ed io que -  
 an - gel! for - give me! doubt - ed this

lu - de - re, e per co - stui mo - rir, e per co -  
 lud - ed me, their scorn I'll not for - give, their scorn I'll

li, vol-li tua mo-rir! Man-ri-co! ad-di-o, io mo  
 than with-out thee to live! Man-ri-co, Fare-well then, I leave—

st'an-ge-lo o-sa-va ma-le-dir! Leo-no-ra! ah!— ahi mi-se-  
 an-gel, oh, say thou dost for-give! Leo-no-ra! ah!— for-give—

stui mo-rir! ah!— mo-  
 not for-give! ah!— she—

*pp* *colla parte*

**Allegro**  
 (dies)  
 ro! thee!

ra! me!

(signing to the guards to lead away Manrico)

rir! dies!

**Allegro** ( $\text{♩} = 88$ )

*ff* *Tutti*

**Manrico.** (led off by guards)

**Azucena.** (scarcely awake)

Ma-dre! ah, ma-dre! ad-di-o! Man-  
 Moth-er, fare-well, oh moth-er! Man-

**Count.**

ri-co! Ov'è mio fi-glio? A mor-te  
 ri-co! My son, where art thou? Up-on the

*pp* *ff* *pp*

Azucena.

(The Count drags Azucena to the window)

Count.

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cor-re. Ah fer-ma! M'o-di!  
scaffold! Oh stay them! Hear me!

Ve-di!  
See him!

Azucena. Count.

Azucena.

Cie-lo! E spen-to.  
Stay them! He's pun-ish'd!

E-Man-

gl'e-ra tuo fra-tel-lo!  
ri-co was thy broth-er!

Sei ven-di-a-  
Thou art a-

Ei! qua le or-ror!  
Oh fear - ful day!

ca veng'd, ta, o ma-dre!  
oh moth-er!

(horror-stricken)

E vi-vo an-cor!  
And yet I live!

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